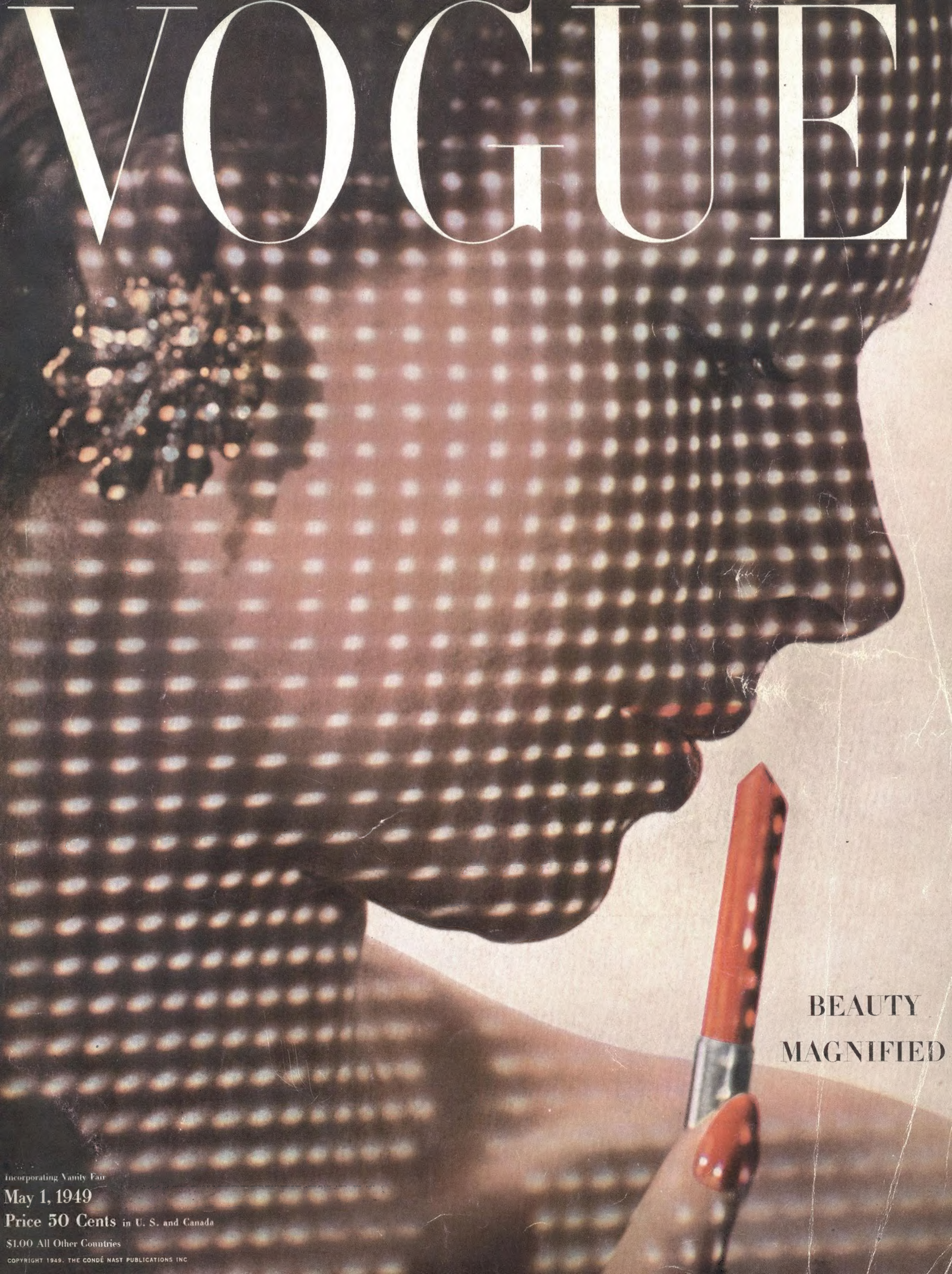
VOGUE



BEAUTY MAGNIFIED

Incorporating Vanity Fair

May 1, 1949

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EVERFAST*

Tone-on-tone waffle pique by Everfast*, in a sunback dress with companion jacket by Korday Sportswear. In yellow, pink or gray. Sizes 10 to 18. Priced, incredibly, under $12.00. For the store in your city, see page 176

EVERFAST FABRICS, INC., 40 WORTH STREET, NEW YORK, N. Y.

*REG. U. S. PAT. OFF.

RICHARD AVEDON

Dream Sequence—
drifting folds of white rayon net
swept by fabulous artistry
into foaming cascades,
waist-wrapped in pastel.
Sizes 10 to 16, $295

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

Little Sports Dresses by *Celeste*

A—White pique with navy, brown or French blue gingham checks. 1 to 3, 7.95; 3 to 6x, 8.95; 7 to 12, 10.95.

B—White pique with brown or navy. 1 to 3, 7.95; 3 to 6x, 8.95; 7 to 12, 10.95.

C—Pastel striped chambray with white pique. 3 to 6x, 5.95; 7 to 12, 7.95.

D—White pique with nautical influence. 1 to 3, 7.95; 3 to 6x, 8.95; 7 to 12, 10.95.

E—White pique with red piping and royal blue blocks at waist. 1 to 3, 7.95; 3 to 6x, 8.95; 7 to 12, 9.95.

B. ALTMAN & CO. *NEW YORK*

violettes violettes violettes

flower of flowers
their woodland fragrance
captured in our

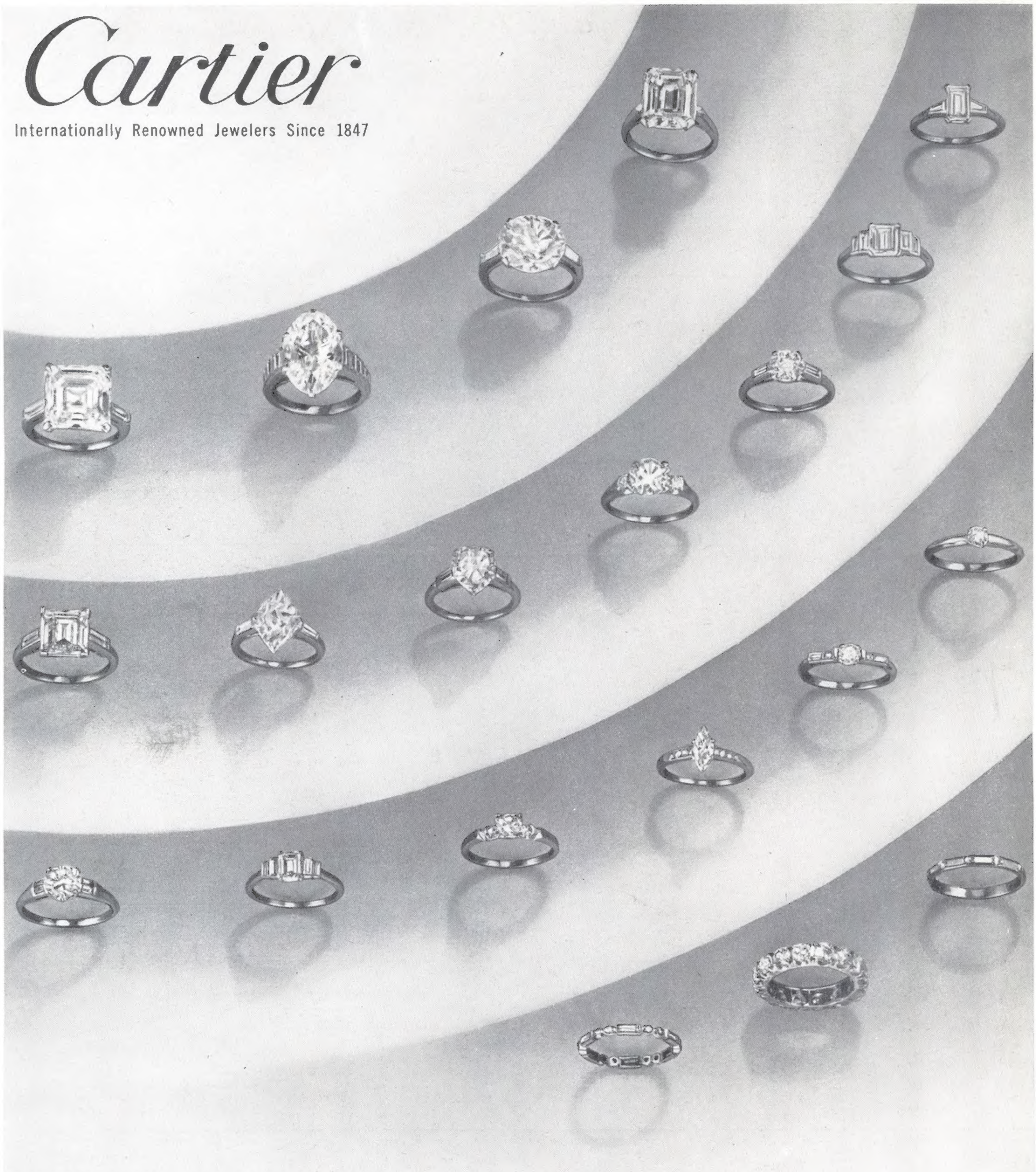
Violette Perfume

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Also Toilet Water, Eau de Sachet, an array of Bath Preparations and kindred perfumeries . . . available in quality stores throughout the country

Cartier

Internationally Renowned Jewelers Since 1847



Diamonds from Cartier — an exceptionally fine selection of engagement rings starting at $135 and wedding rings from $98. . . Cartier diamonds are recognized for their quality and sound value. . . Prices include Federal Tax

Illustrated booklet on diamond engagement and wedding rings sent on request

FIFTH AVENUE AND FIFTY-SECOND STREET

PARIS NEW YORK LONDON

Vogue
May 1, 1949

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 113, No. 8
Whole No. 1828

Molyneux' MAGNIFICENT WHITE WOOL COAT TRACED TO THE LAST LINE BY US. SIZES 10 TO 16, AT 85.00.

ALTMAN MISSES' COATS, THIRD FLOOR . . . AND AT EAST ORANGE, WHITE PLAINS AND MANHASSET

FIFTH AVENUE **B. ALTMAN & CO.** NEW YORK

Lilli Ann of san francisco

does soft little dressmaker suits like this to be worn for traveling anywhere in the world, all summer long.

This one comes in finest 100% virgin wool sheen gabardine, in lovely colors including dreamy pastels, in sizes 8 to 18... about eighty dollars at Davison-Paxon Co. in Atlanta...and fine stores everywhere.

"of san francisco"
...city of sophisticates and superlatives
... of longest bridges and suddenest hills, and fairest flowers and smartest women.

FOR NAME OF STORE NEAREST TO YOU,
WRITE LILLI ANN, 973 MARKET STREET, SAN FRANCISCO

HURRELL PHOTOGRAPH—ESTHER DOROTHY FURS

Ird &
Taylor
Claire McCardell
unfurls the skirts of summer
in thin, dark-printed cotton.
This dress, ours alone and 29.95
on the Sports Floor, Fifth
New York, Manhasset,
Westchester, Millburn

TO GRACE THE AMERICAN SCENE

From China, pure silk pongee pale as moonlight...in a cool classic dress to wear for town or country all the days of summer. Natural only. About $40.00. At fine stores everywhere. In New York at **Bonwit Teller.**

HAT BY MR. JOHN

LARRY ALDRICH
NEW YORK

Chrysler's Great

The Beautiful Chrysler | *Silver Anniversary Model*

PRESTOMATIC FLUID DRIVE TRANSMISSION*

**gyrol Fluid Drive*

Now on display at Chrysler dealers all across America! The most beautiful Chrysler of all time! The Silver Anniversary Chrysler! Completely new in its well-bred beauty! Advanced in its inspired engineering! Designed with common sense and imagination—with over 50 of the advances you count on *first* from Chrysler. With Prestomatic Fluid Drive Transmission . . . with more horsepower from the great high compression Spitfire engine . . . with new, wider chair-height seats . . . plenty of headroom, legroom and shoulder-room . . . with a softer, safer, smoother ride . . . with Safety Rim Wheels . . . this is the car you'll want to live with for years to come! Tailored to taste . . . the safest, most comfortable Chrysler ever built. See it today! The greatest value we've ever offered!

New Car

rhythm sheers...

are like a soft breeze
on a simmering day...
a whispered compliment...
a drifting cloud.

These
weightless,
wondrous
rayon sheers
can now be seen in
fine ready-to-wear
and fabric
by the yard.

National Mallinson
Fabrics Corporation
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Mallinson fabrics

The Mallinson elephant assures the best in fashion and quality

New color...a light dancing red...red...red

Revlon's "Touch of Genius"

For Spring!

The fresh new red that adds a lilt to fashion's muted colors

You've looked! You've found it! And call it what you will...intuition...genius... Revlon gives you now a lively vivid red to set you tip-toe. Watch the excitement! See how heads turn...your clothes sparked by "Touch of Genius" have caught the magic, too!

A red so rare as Spring, long-awaited as first love...a dancing red ..."Touch of Genius" for the smartest matching lips, fingertips and face!

Matchbox... 1.60 plus tax

Lastron Nail Enamel...Lipstick...Fashion Plate Face Make-Up...Face Powder

PHOTO: RAWLINGS. COSTUME: DIOR. MAKE-UP: DEL RUSSO OF REVLON. JEWELS: HARRY WINSTON. ©1949 REVLON PRODUCTS CORP. COLOR ON LIPS AND FINGERTIPS AS ACCURATE AS PRINTING METHODS ALLOW.

Good fashion never shows its price-tag. Like this
poised print skirted with soft,
unpressed pleats. Designed in
Mystic Sheer rayon . . . printed
in summer colors.
Sizes 9 to 15; 10 to 16.
$14.95. At fine
stores everywhere or write
R&K Dress Corp., Dept. 5V,
1400 Broadway, N.Y.C.
for
the
girl
who
knows
clothes
R&K
Originals

Town & Country shoes

Iridescent Gold

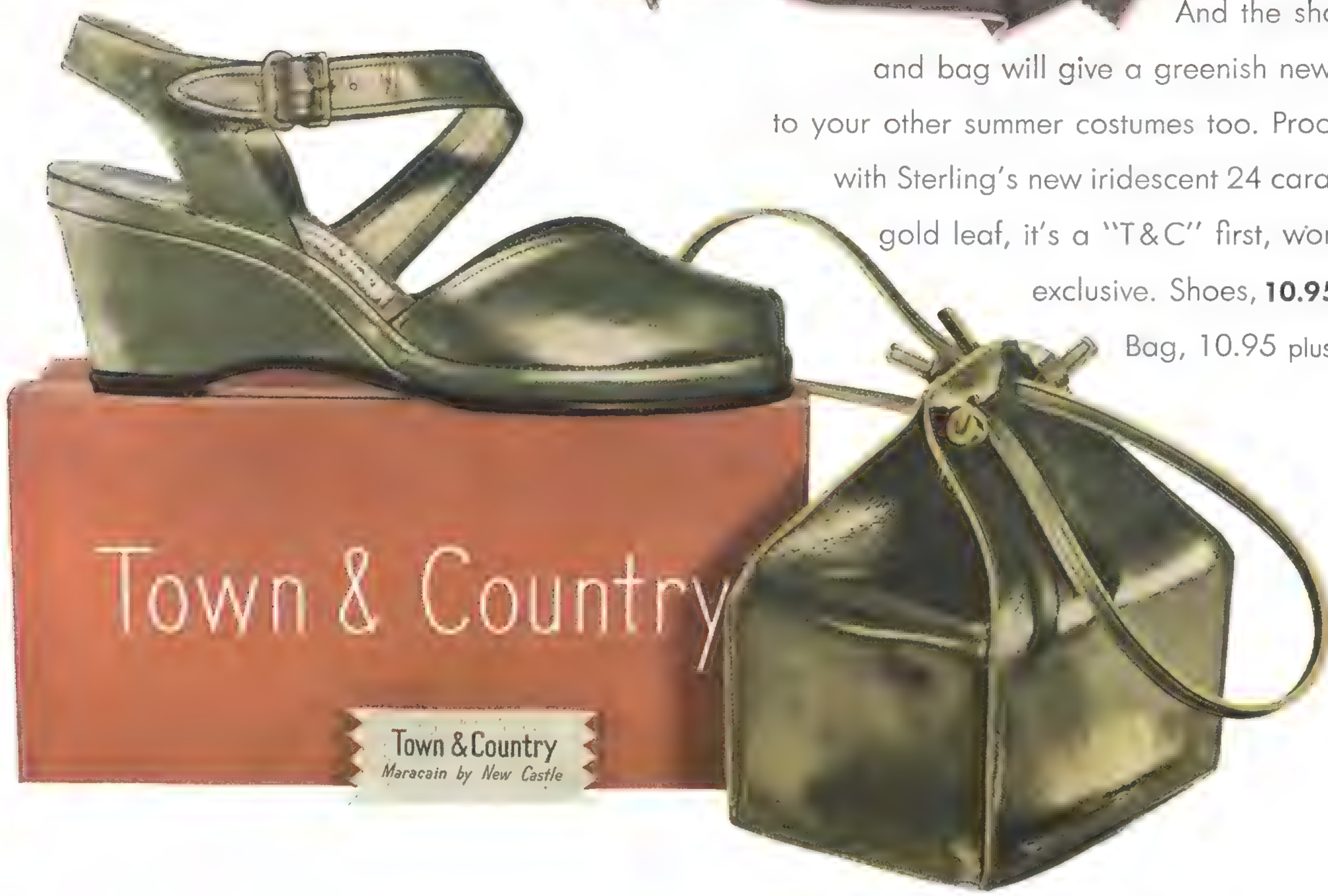
fashion fact . . . iridescent fabrics are tops this summer

fashion news . . . iridescent gold to go with them. No other leather or color looks as right.

Iridescent cottons
by Dan River

And the shoes and bag will give a greenish new sparkle to your other summer costumes too. Processed with Sterling's new iridescent 24 carat natural gold leaf, it's a "T&C" first, wonderful, exclusive. Shoes, **10.95**

Bag, 10.95 plus tax



George E. Greene

THE DOROTHY GRAY GALLERY OF FASCINATING WOMEN—ONE OF A SERIES

Mrs. John W. Eiman of Philadelphia. Mrs. Eiman is the former Daisy Biddle, daughter of G. Drexel Biddle. Portrait by Roy Spreter

New Dorothy Gray *Flamboyant* magnum lipstick; *Flamboyant* in "Lights Up" liquid make-up base. Set $1.50 plus tax.

Be daring... Be desired...
Be *FLAMBOYANT*

Definitely not for the shy-in-heart, this brilliant, sensuous new Dorothy Gray color inspired by the Flamboyant, vivid tropical flower. Wear it . . . *if you dare it!*

Dorothy Gray

THE DOROTHY GRAY SALON • 445 PARK AVE., NEW YORK

The creative touch! How much lilt and laughter, loveliness and luxury it brings to living! See what Eaton's creative designing adds to the letters you write: the frame of beauty, the background of quality, the flattering comment on your good taste and fashion sense.

YOUR FAVORITE STATIONERY DEPARTMENT IS SHOWING THESE NEW PAPERS NOW!

EATON'S FLOWERLETS. Water-color renderings of Daisy on White, Iris on White, Tawny Lily on Grey. Tinted envelope linings. Letter Folds, matching Notes. $1.*

EATON'S CONTEMPO. A wide band of lustrous silver, embossed with a motif inspired by Danish Silver, adorns quality laid-patterned paper. Sea Shell on White, Tulip on Grey, Oak Tree on Blue. White tissue-lined envelopes. $2.*

EATON'S JACQUARD. A totally new look, a triumph of paper-styling — the design is *in* the monotone paper. Romance Rose pattern in White, Pink, Green. Crossweave pattern in White, Blue, Grey. $1.*

EATON'S EMBROIDERED CRYSTAL SHEER. Whisper-weight, fragile-tinted with exquisite motifs die-stamped in White. Queen Anne's Lace on Celadon Green, Butterflies on Pink, Pond Lilies on Blue, Milk Weed on White. White tissue-lined envelopes. $2.*

EATON'S FASHION PLAID NOTES. Patterned in soft colors on the outside, single tinted within, to frame your message. French-type perforated edges to seal. Blue, Pink, Grey, Green, with pastel plaids. 65c.*

**Slightly higher in Western United States*

And remember, always, the wonderful selection of Eaton's Fine Letter Papers in Open Stock — those perennial favorites that you can always get — always match, buying letter paper or envelopes as needed.

Eaton's Fine Letter Papers

EATON'S 1894 FINE LETTER PAPERS

PITTSFIELD, MASSACHUSETTS

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All that's good and lovely gleams forth from this joyous Fischer slip. The glimmering satin is all pure silk, the rich lace is like Alencon, the gentle lines supremely feminine! Our colour-of-spring is Proud Navy. . . and the other choices are white, light blue, black, pink and dove. Sizes 32 to 38.

Heavenly silk lingerie* *by Fischer*

*Reg. U. S. Pat. Off.

Complete advertisement
Copyrighted 1949, Heavenly* Silk Lingerie, Inc.

Summer Americana, only at S.F.A. Addie Masters' thin printed muslins, rickrack trimmed. Round necked or bare with a stole. Each, 35.00. Sportswear Collections.

GEORGE PLATT LYNES

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

mademoiselle

T. M. REG.

shoes

beautiful blonde — tender new tone in precious lizard

Pale as skin-tones. Lustrous and

Lovely with everything...prints, silks,

high key tweeds.

$18.95 and **$19.95.**

West Coast slightly higher

write us and we'll tell you where. Carlisle Shoe Company, Empire State Bldg., New York 1, N. Y.

NEIMAN-MARCUS

DALLAS

Four pockets battened down
by a dozen buttons!
That's how the circle of
your waist is squared by

HERBERT SONDHEIM

Crisp birdseye piqué in gold with black,
beige with black or navy. Fifty dollars.

BLUMENFELD

TOWLE'S SILVER PLUMES
THE TOWLE HALLMARK
To Star on your Table
Solid silver at its loveliest—shown here in the modern mood. Timeless in beauty and created to attract a very special taste, each of the thirteen Towle solid silver patterns has its own appeal and meaning. Which will you choose to star on your table?
TOWLE
STERLING
Visit your jeweler during the Silver Parade
TOWLE'S CRAFTSMAN

ENGSTEAD

ADRIAN

MAKES A COTTON CAPE EXCITING

at better stores throughout the country

"I've planned an all-inclusive wardrobe for your every Summer Occasion"...

Mary Stevens

Left to right: 1. Printed calico by Everfast . . . perfect for country days or city dates. Shirred sleeves, black velvet sash. In blue, pink or lilac with black. Sizes 10 to 16. $29.95. 2. A two-piece town dress of imported linen, the jacket fitted, the skirt slightly flared, the buttons gold. Brown, black, purple and hunter green. Sizes 10 to 18. $49.95. 3. For country-clubbing, a multipleated, multicolored plaid skirt with wide matching belt. $16.95. A cotton knit blouse in white, green or chartreuse. $10.95. Both in sizes 10 to 16. 4. A sheer dotted Swiss for summer sun or summer evenings. A shirred bodice and a bolero jacket trimmed with white pique. In brown, grey, red or navy. Sizes 10 to 16. $35.00. For stores in your city featuring these fashions, see page 178.

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Fresh as a
flower bank on
a May morning
...in Mallinson's
Miami Spun Rayon
...toast, lilac,
aqua, pink, grey, green
...embroidered in
white from throat
to hem...
Sizes 14½ to 24½
12.95
Mail Orders Filled

BY APPOINTMENT
PERFUMERS TO
H. M. QUEEN MARY,
YARDLEY, LONDON

the delicate fragrance that
makes you more enchanting

YARDLEY *English Lavender*

Yardley English Lavender, $5.75, $2.85, $1.75, plus tax

Yardley English Lavender Soap, 45c

Box of three tablets, $1.35

Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Avenue, N.Y.C.

FABRIC NEWS...Fine men's wear suiting in the feminine gender—cool, crisp and crease-resistant. A brilliant achievement in spun and filament Avisco rayon. Shown here in a slim suit-dress, one of a group by "Southwinds." Lord & Taylor, New York; The J. L. Hudson Co., Detroit.
Avisco®
RAYON
"Avisco" is the trade-mark for products of American Viscose Corporation, 350 Fifth Avenue, New York 1, N.Y.

Richelieu Satinore

The Original beautiful creation which won International fame.

Identified by the Richelieu label.

Single strand necklace $2.50. Two strand necklace $5.00

Bracelet $3.00. Earrings from $1.00. At Better Shops everywhere.

Inferior imitations easily recognized

JOSEPH H. MEYER BROS. • INTERNATIONALLY FAMOUS CREATORS OF RICHELIEU PEARLS • "IRIDELLE" • "SATINORE" • "GOLDEN GLAMOUR" • "PERLE DE MERE" • ®

Perfect expression of you—*hosiery "As You Like It" . . .*

in fashion-right colors which blend attractively with your individual skin tone. Ask for fine "As You Like It" stockings by name—

at better hosiery counters everywhere . . . $1.35 to $1.95.

JEWELRY BY MILTON SCHEPPS

HOSIERY

"As You Like It"

READING, PA.

Photo by John Rawlings

MAYTIME . . . Playtime for Lonsdale's Chambray

Alice Topp of Doris Dodson, gifted designer for the young in heart, chooses Lonsdale's shadow-squared chambray for this spring-come-summer silhouette . . . Dark or day, work or play, you'll be exciting in . Lonsdale's Chambrays . . . so flawlessly textured, so triumphantly colored, so thoughtfully priced for young budgets. Look for Lonsdale's label when you buy . . . the best, in cottons.

LONSDALE FABRICS ARE AVAILABLE BY THE YARD IN BETTER STORES: DISTRIBUTED BY MANTEX FABRICS CORP., NEW YORK

LONSDALE COMPANY, 55 Worth Street, N.Y. 13.

This is an original
Trifari design—
patent pending

Especially designed
for the woman who loves sentimental jewels

"Dewdrops" . . . garden-fresh, bouquet-sweet, Summer-lovely—this charming set of jewels by Trifari to add a sentimental touch to any costume. Clear-as-crystal flowers asparkle with tiny rhinestones, growing on a golden Trifanium chain. $17.50. Earrings to match $10.00. Tax extra.

Jewels by
TRIFARI
authentic only if stamped on the back with the name Trifari

...and forsaking all others"

• Lifetime vows made on this,
your once-in-a-lifetime day!

You stand like a queen in your Empire gown
for it's made of Skinner Bridal Satin . . .
first choice of your family
for *generations* of weddings!

Luxuriously-textured, creamy rayon satin
. . . rich result of one hundred years'
artful application of top creative talent
. . . most ingenious weaving skill.

Look for this famous name in the label
in better bridal gowns or in the selvage
when you buy it by the yard.

WILLIAM SKINNER & SONS, NEW YORK 3, N. Y.

Skinner
SATIN

fresh-as-a-daisy Dan River cotton

To give you that fresh-as-a-daisy look this Summer. The reason—a new approach to color-styling, bringing pastels together in unexpected ways. Fast color, Sanforized—fully tubbable. Dan River Mills, Inc. Dress, a Kane-Weill original by Natalie Renke. Dusky pink, blue, gold. Sizes 10 to 16. About $23 at Best & Co., New York; L. S. Ayres & Co., Indianapolis; Lockharts, St. Louis; Neiman-Marcus, Dallas; I. Magnin west coast stores.* *Fabric shrinkage no more than 1%

summertime is L'Aiglon time . . . when you're cool
in spite of the weather in a slender-stemmed flower of a dress like this frosty-fresh
rayon shantung with its little Peter Pan collar and squares of fagoting
slanting down the sweetly gathered skirt. White, pink, blue, cornflower.
Sizes 10 to 18. $14.95. For name of nearest L'Aiglon store in your city, write
L'Aiglon Apparel, Inc., 1350 Broadway, New York 18, N. Y.
L'Aiglon

Portrait by Cecil Beaton

AMERICA'S BEST-DRESSED WOMEN WEAR ARCHER

Archer
Stockings
...for Lovely Women

PATRICE MUNSEL

Called "Princess Pat of the Metropolitan Opera," lovely young Patrice Munsel has a brilliant coloratura soprano voice that has captivated audiences on both sides of the Atlantic. Chosen by fashion authorities as one of "America's Best-Dressed Women," Patrice Munsel likes gay, light-hearted clothes that reflect her own vivacious personality. Exquisitely sheer Archers are her hosiery choice.

Archer Mills, Inc., Columbus, Ga....New York Office: Empire State Bldg.

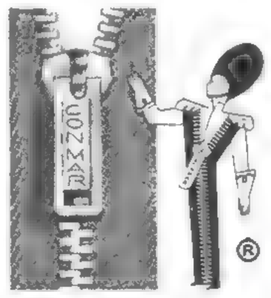
Ceil Chapman
Bergdorf Goodman

Just what you've been looking for — the perfect zipper

Conmar

can't stick... can't jam... guaranteed flawless

Just see how smoothly the zipper slides. A gentle pull and it's opened . . . or closed. No jerk, no tug, no strain. That's because the zipper is a Conmar . . . constructed so the teeth mesh together with the greatest of ease. And the zipper takes to water . . . never rusts . . . performs perfectly after repeated washings. You'll find Conmar precision zippers on the skirt creations of America's foremost designers.



Conmar Zippers, Newark, N. J.

CONMAR ZIPPERS in packages for home sewing at notions counters

Just what you've been looking for—

the american golfer*

Skirt

for golfing... for hiking... for all sportswearing

At long last comes the perfect skirt for active sportswear. Made full enough for your widest stance, trim-fitted with wide waistband that holds a smart narrow belt. In the right hip seam a zipper closes securely the huge underneath pocket—to hold wallet, keys, handkerchiefs, tees and plenty of balls.

In Sailing Blues, $6.95
Soap 'n' Water Amerilin—navy, gray, brown, black, white, $8.95
Imported Irish linen—navy, luggage, black, $14.95
All guaranteed washable. Sizes 10 to 22.

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On sale at your American Golfer store. Made by STRAUS, ROYER & STRASS, Inc. Baltimore

Now....

for the first time in 10 years

Imperial cultured pearls

at $50 PLUS FEDERAL TAX

registered and insured *for your protection*

The world's largest importer of cultured pearls brings you this exquisite heirloom necklace, fashioned in classic simplicity. Beautifully matched . . . hand knotted, clasped in white gold . . . and priced for every budget. Wherever fine jewelry is sold.

Imperial CULTURED *pearls*

each Imperial cultured pearl

is a single miracle . . . created by a living oyster in the depths of the Southern Seas.

IMPERIAL PEARL SYNDICATE · FIFTH AVENUE, NEW YORK · CHICAGO · LOS ANGELES

Those fly-away graces . . . Lynbrook's fly-away bolero and butterfly-bowed sundress . . . to make you lithe and graceful as a flower tossing in a summer breeze. In fine Sanforized broadcloth with a self ruffle to soften the bodice and scallops of white braid to dazzle the free-swinging skirt. Dark grey, peacock, brown, green. Sizes 10 to 16. About $18.00

Lynbrook

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Bloomington, Ind.—THE VOGUE
Boulder, Colo.—PULLEN'S
Bristol, Tenn.—H. P. KING
Casper, Wyo.—KASSIS
Davenport, Iowa—H. E. SCHARFF
Detroit, Mich.—ROLLINS CO.
Duluth, Minn.—DULUTH GLASS BLOCK STORE CO.
Durham, N. C.—BELK-LEGGETT
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Philadelphia, Pa.—STRAWBRIDGE & CLOTHIER
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Washington, D. C.—JELLEFF'S
Whitman, Mass.—SALLY'S
Wilkes-Barre, Pa.—FOWLER, DICK & WALKER
For name of store nearest you write
David H. Smith, Inc., Lynn, Massachusetts.

Pen and Ink Prints

CELANESE* JERSANESE*

. . . acetate rayon fabric with the very coolest, smoothest manners under the sun; summer dress-magic by David Westheim; the big news is in the little print, a matter of finest pen-line work on white.

Celanese* fabrics . . .
wonderful for
nearly everything
you wear

$25, misses' sizes; color choice: black-ink, brown-ink or blue-ink.
Saks Fifth Avenue, New York; Julius Garfinckel & Co., Washington, D. C.; Rich's, Atlanta; Frederick & Nelson, Seattle. For stores in other cities see page 177 or write: Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off.

. . . the unforgettable fragrances of Schiaparelli in her twice-potent, double-strength Colognes.

ABOVE ALL...THE FLATTERING BEAUTY OF DELTAH'S NEW *Gilda* NECKLACE

Soft-hued, creme-toned simulated pearls, so like precious Orientals in color and iridescence, make Gilda the necklace gift supreme! Hand-knotted, finished with 10K white gold safety clasp, in Chinese gift case . . . $18.50 Fed. tax included. Other necklaces from $3.00, earrings to match.

L. HELLER AND SON, INC., FIFTH AVENUE, NEW YORK

Deltah designed this Chinese gift case from details of treasured Shang dynasty originals, as exhibited in prominent museums.

Sheer Magic...

in a series of exquisite new
Bemberg* Sheers by **Foreman** ...
blessedly cool, excitingly lovely. Many leading
textile houses have turned their talents
to creating superlative new designs and colors
in these famous sheers...woven of fine
Bemberg rayon yarn for coolness and
sheer beauty with *lasting* quality. Ask for
BEMBERG SHEERS at your favorite piece goods counter.
Look for the Bemberg tag on smart ready-to-wear.
That tag is your assurance of *pre-tested* quality.

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Aristocrat of Rayon Yarn

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"MODELS OF LOVELINESS"

Joan Crawford

STARRING IN

"FLAMINGO ROAD"

A MICHAEL CURTIZ PRODUCTION

A WARNER BROS. RELEASE

"MODELS OF LOVELINESS"

Manikin®

FULL FASHIONED NYLONS

AT THEIR FINEST

MANIKIN HOSIERY COMPANY, ROCKFORD, ILLINOIS, NEW YORK OFFICE, EMPIRE STATE BLDG.

Wise travelers, these print dresses with jackets, so superbly styled for flattery by Mynette! Left, dress of Narco sheer print in navy, black, white, green. Jacket of Rusteena, solid navy, black, green. Sizes 12½ to 22½. About $15 Right, washable rayon crepe. Turquoise, grey, navy, black. Sizes 14½ to 24½. About $15

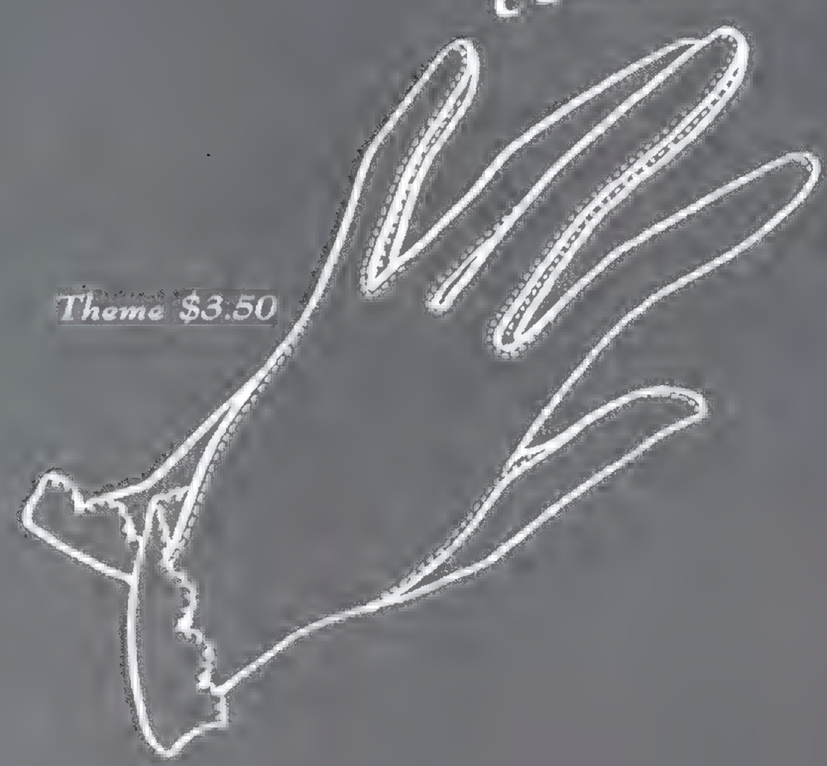
For store nearest you, write
The Gottfried Company, Dept. V5, 1778 E. 30th St., Cleveland 14, Ohio

Sonata $3.50

Sonnet $4.00

summer magic...

cool, cool



Theme $3.50

Chime $3.50

Crescendoe

gloves *by Superb*

Other Crescendoe styles from $2.50 to $5.00

The very essence of femininity — crisp and cool plus serviceability second to none. Leather-tailored of wonderful WONDER *fabric that becomes more beautiful and doeskin-like with each sudsing.*

Registered designs
© 1949 Crescendoe Gloves, Inc.

three ways to every wear

Silk Shantungs

originated by Andrew Geller

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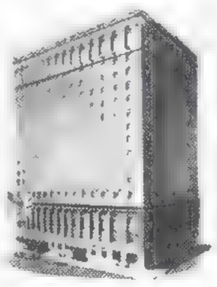

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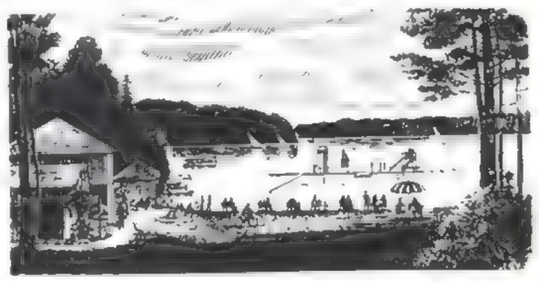

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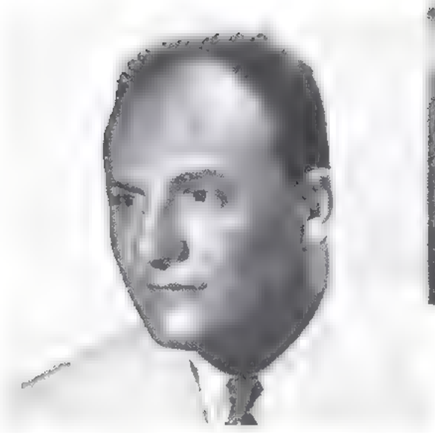

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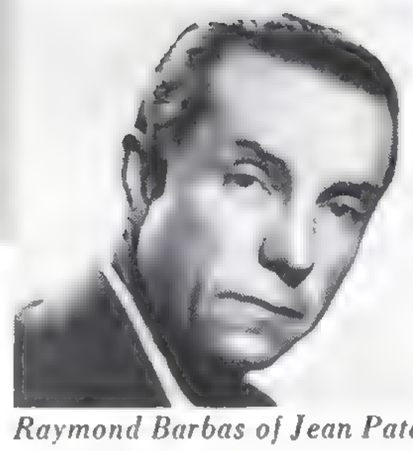

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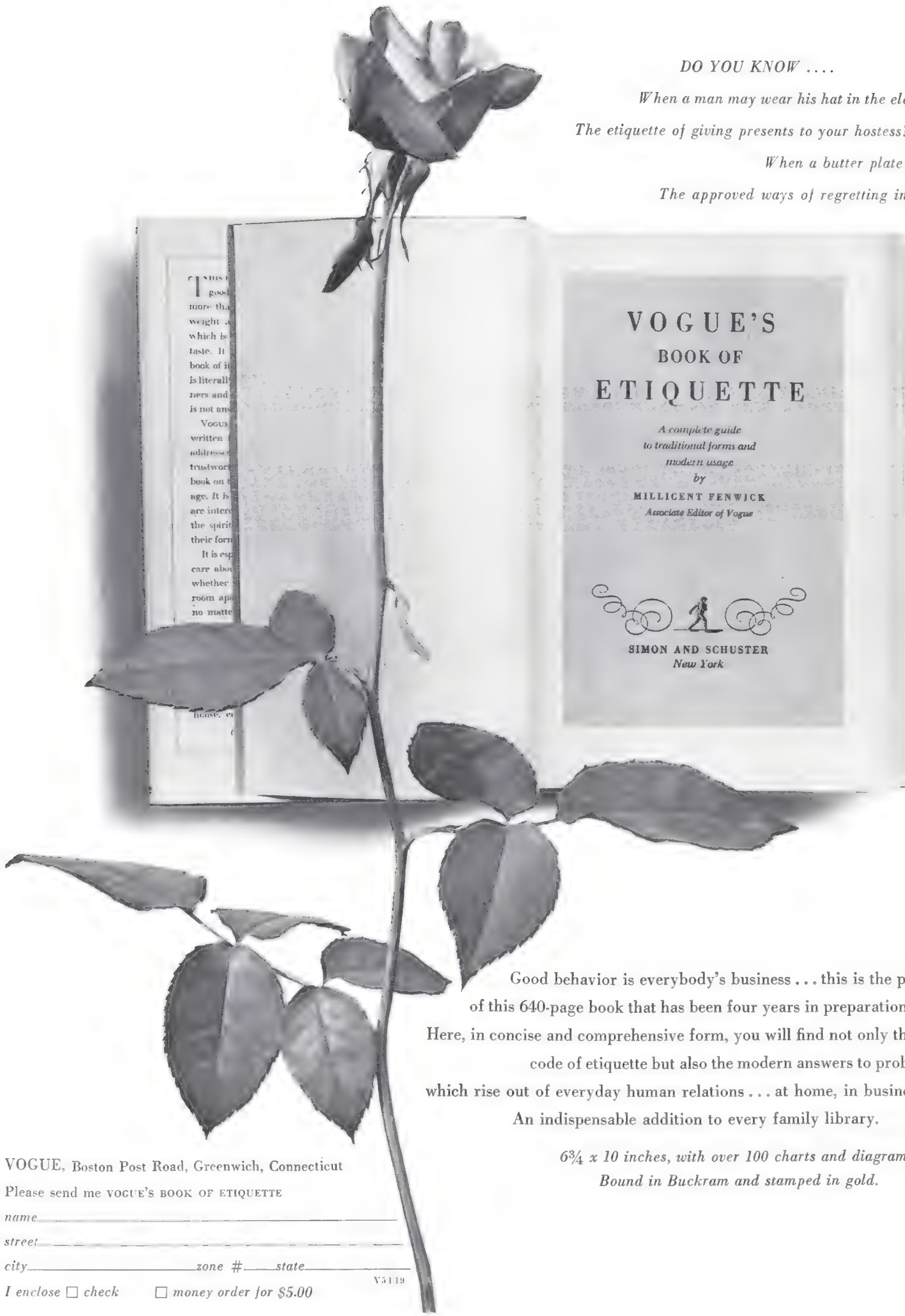

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Travel

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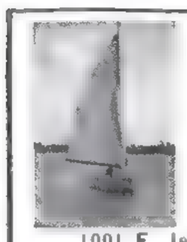

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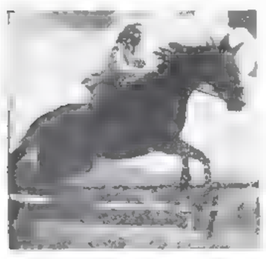

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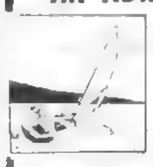

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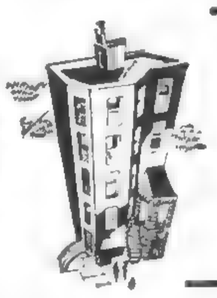

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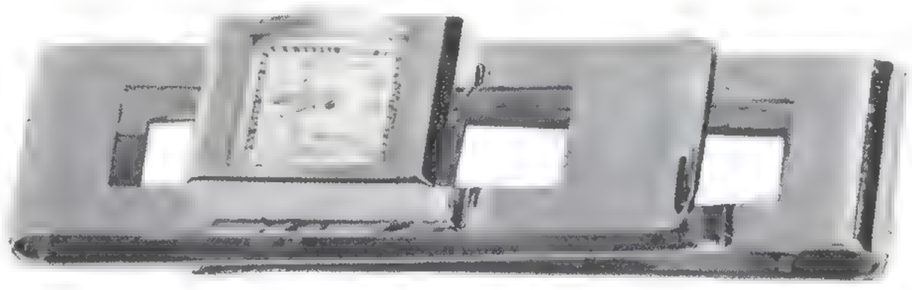

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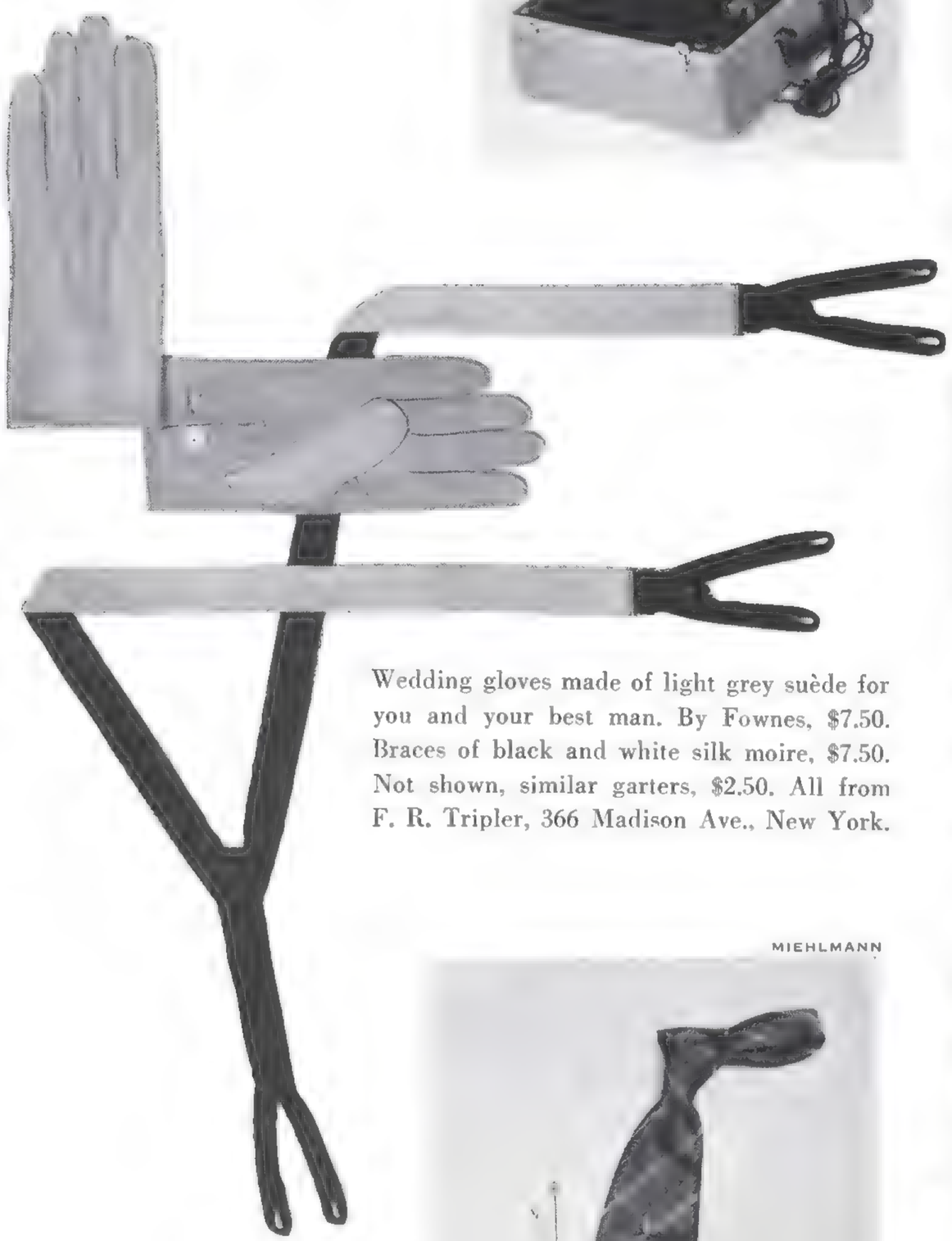

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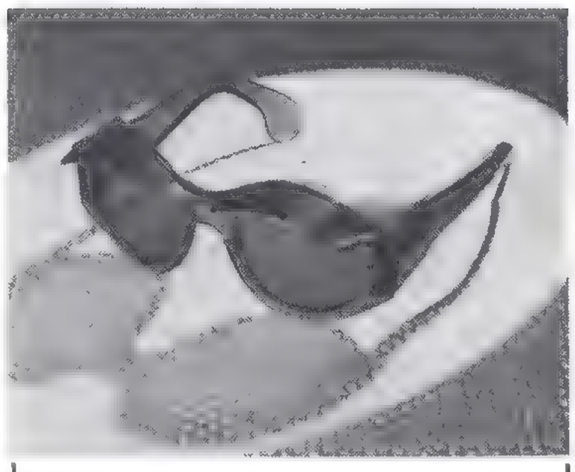

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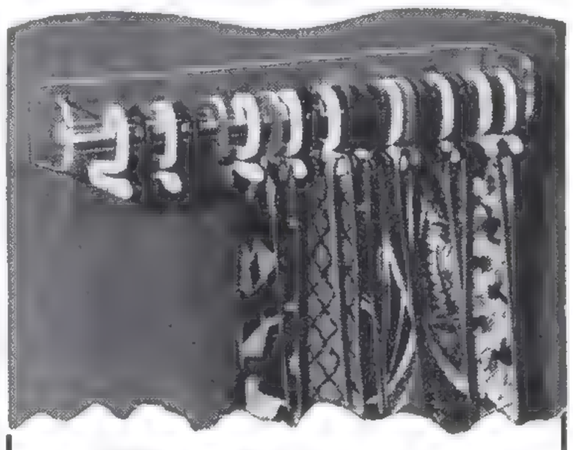

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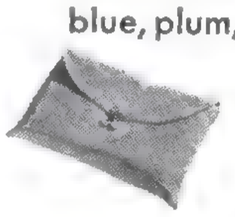

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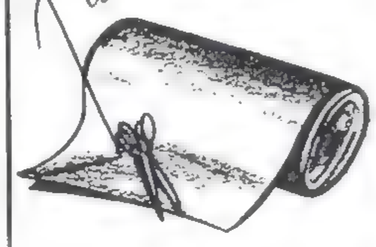

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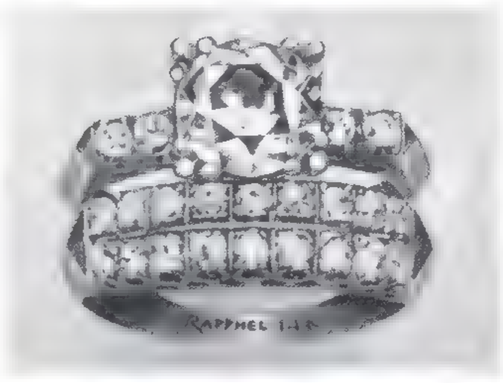

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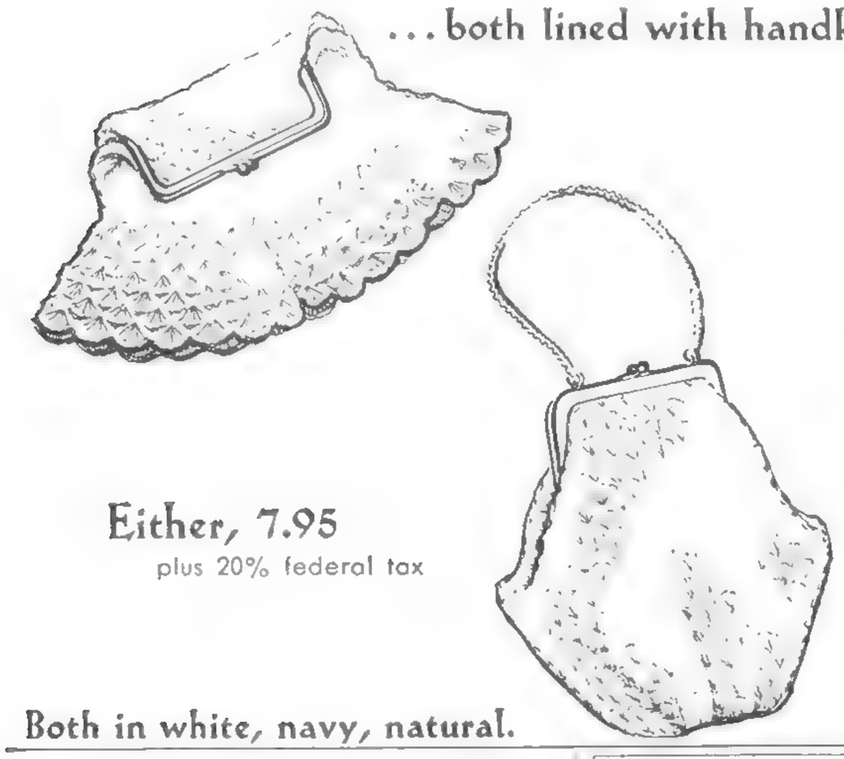

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Both in white, navy, natural.

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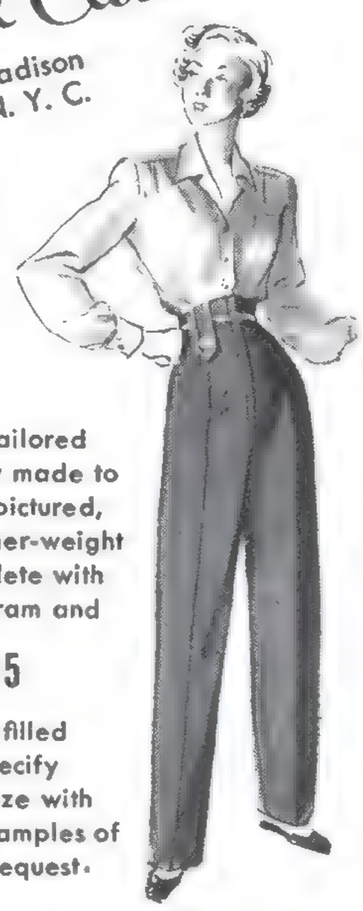

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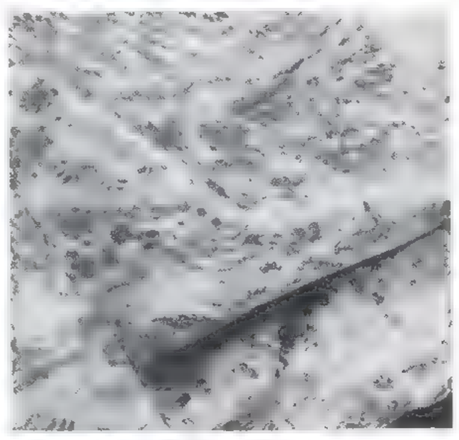

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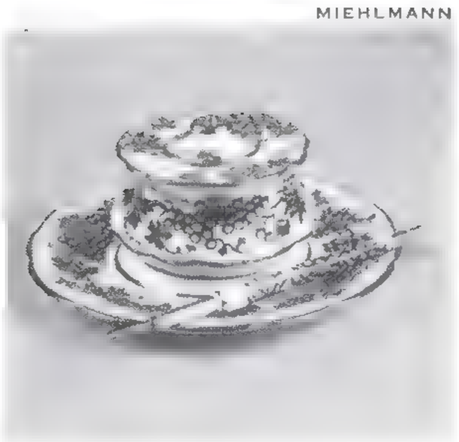

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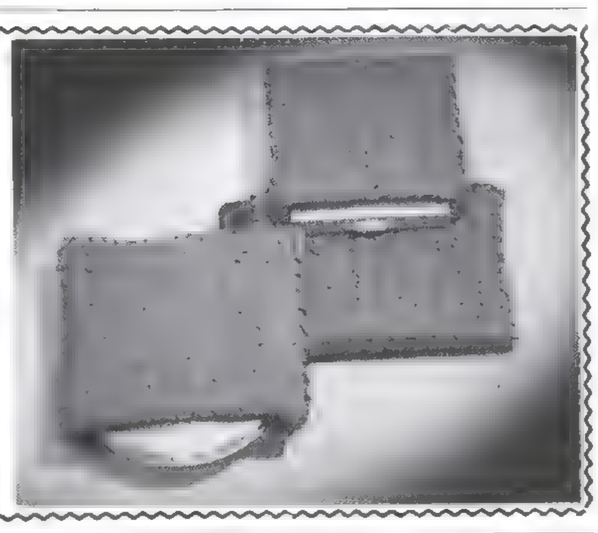

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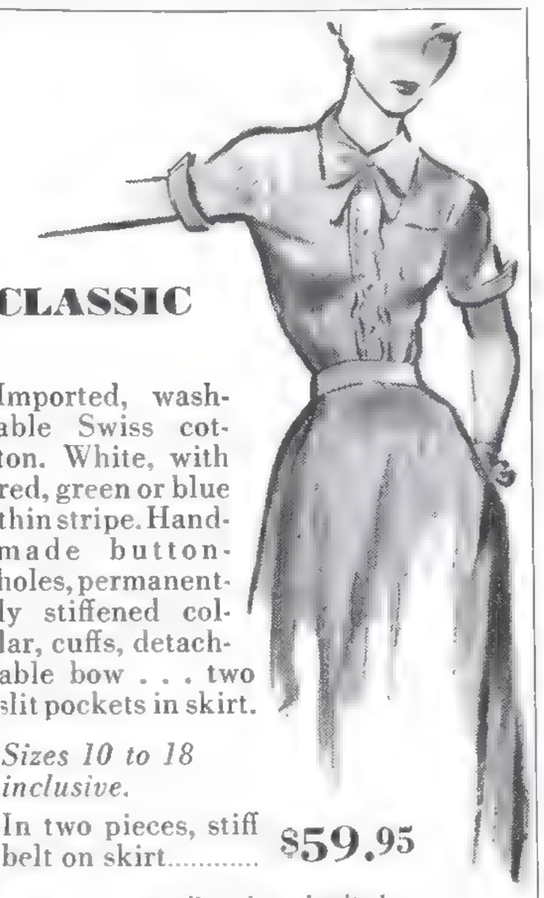

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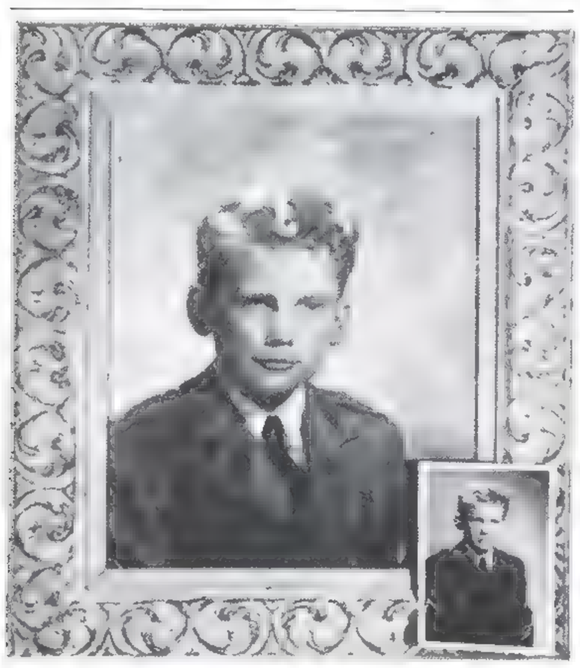

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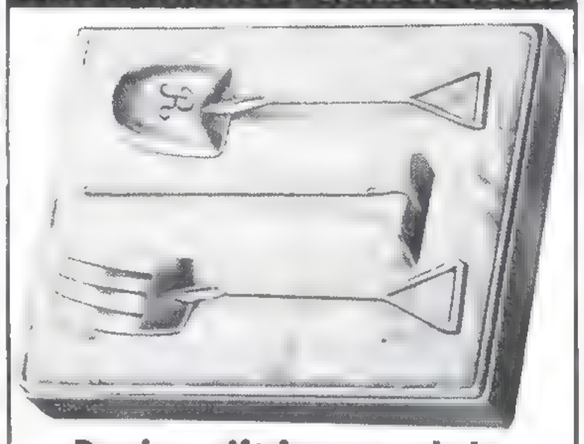

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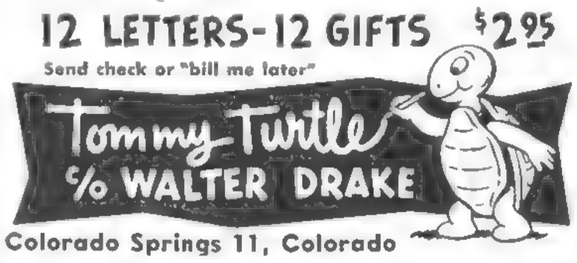

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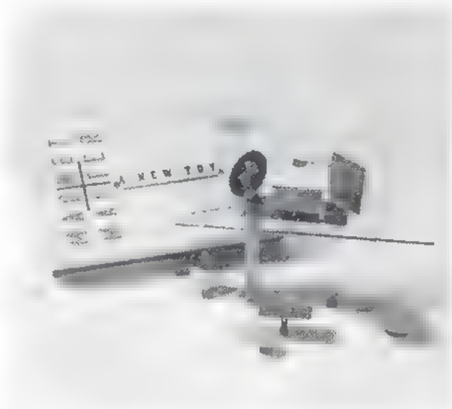

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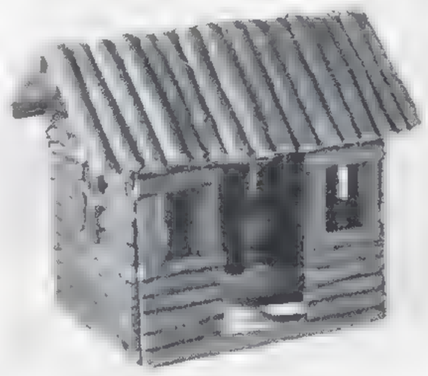

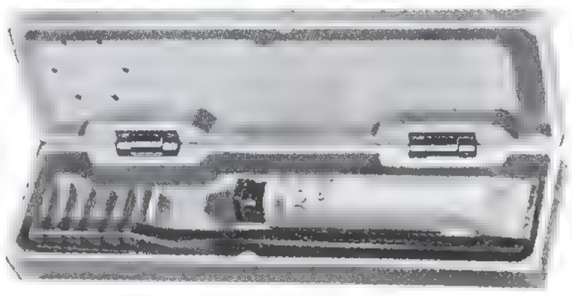

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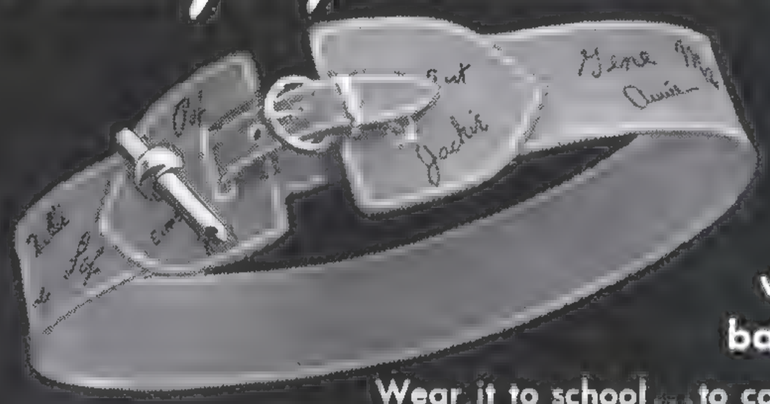

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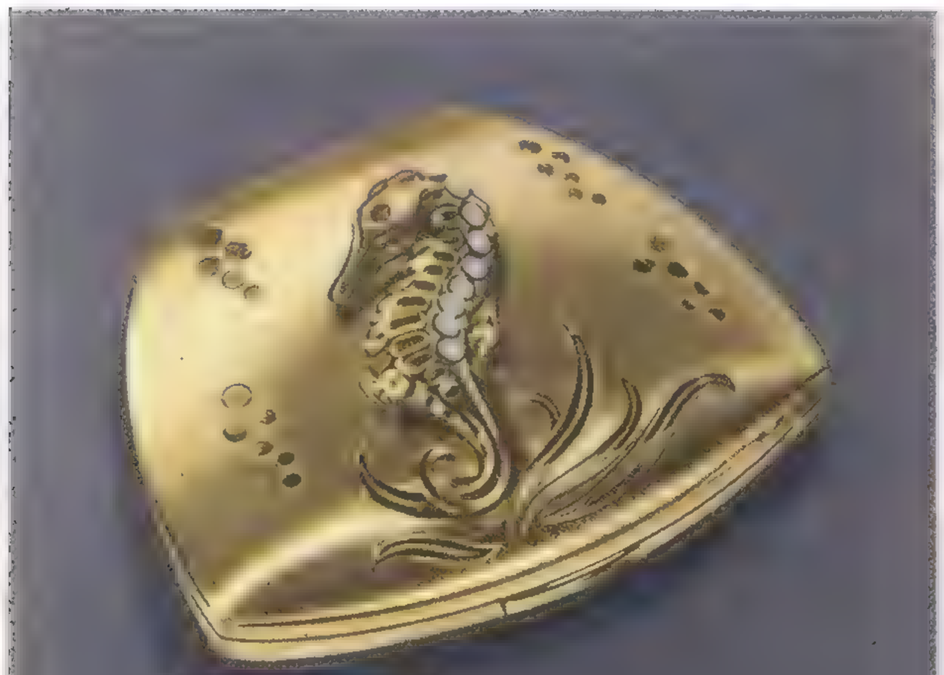

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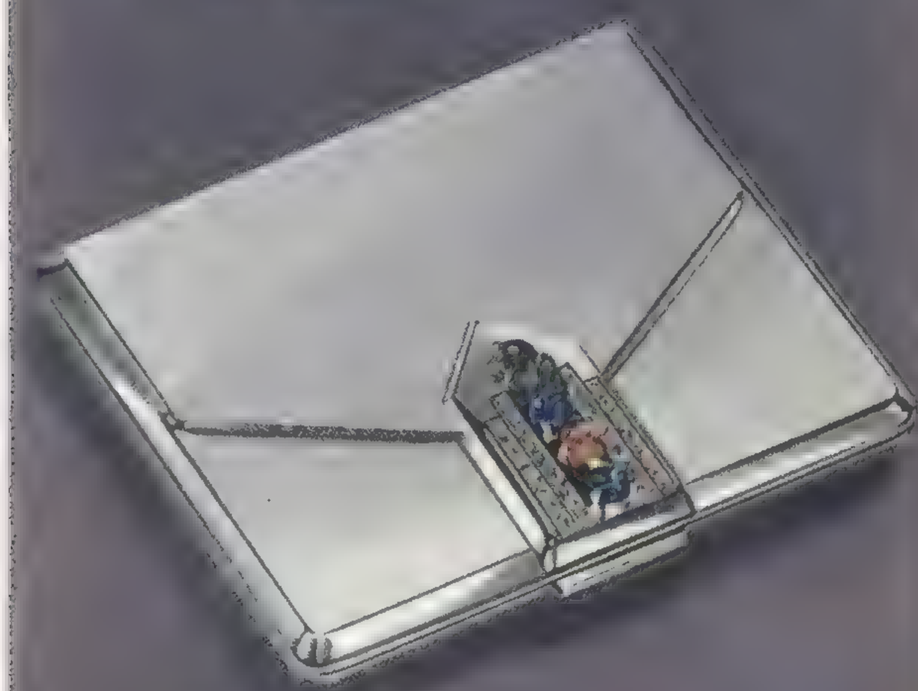

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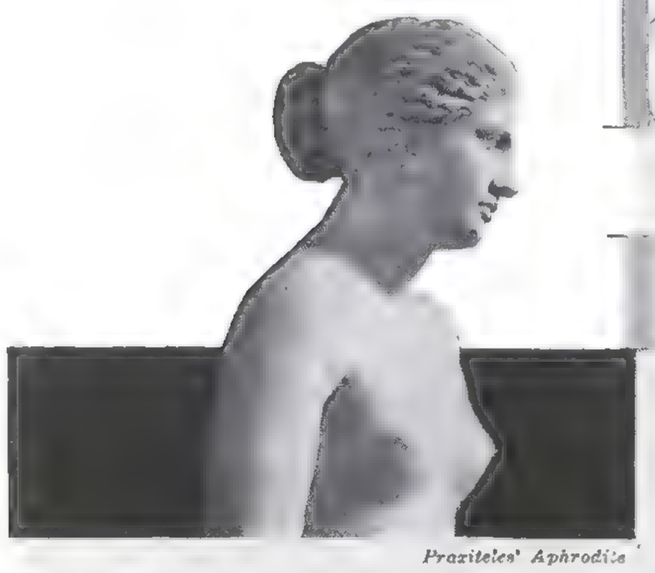

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EDITORIAL AND ADVERTISING OFFICES:
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BRITISH VOGUE:
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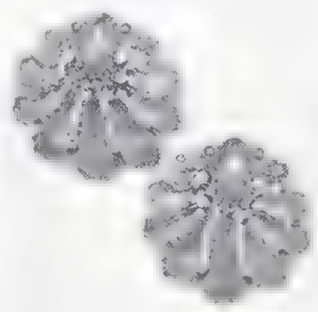

The carrings shown on the cover: magnified cockle-shell shapes, gold plated, set with rhinestones. By Miriam Haskell, $23 plus tax, at Saks Fifth Avenue.

VOGUE

incorporating Vanity Fair

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VOGUE'S *eye view of the* THIN *idea*

There was once a woman who thought she could be perfectly happy if only she could be thin. Well, at least, thinn*er*. So she did this and she did that and she dieted and she exercised and she was pounded and corseted and she even had her Looks Analyzed. And she did what They Said about wearing black and slimming lines and the one bold accent.

But she did not get thinner, or at least she did not *stay* thinner for longer than a month. And every summer when they went to the beach she forgot how to have any fun because she was ashamed of her figure, and lay under a beach towel most of the time. And in the winter in town when they went out to dinner she always wore a very quiet black dress; very expensive, too, and so like the one before that her husband (who was not a stingy man) wondered what the clothes bills could be *for*—she always seemed to wear the same things.

It got so she hated to walk across the floor of a restaurant because she wanted to be tall and willowy when walking. And when she caught sight of herself in the mirror, she saw with a never-quelled despair the dumply roundish woman she had turned out to be. And so she decided once and for all to go away for three months and really "work on herself." She did. She left her husband to shift for himself and she went to a place where she was so sternly bossed around that she was perfectly miserable but she did get thin. And when she went back to town and found that she could wear a size 12 instead of a size 16 she went on a buying spree before she even took the train for Syosset. (The idea was to surprise her husband.)

When she reached home that afternoon in one of her new size 12 dresses (she couldn't wait to have it sent) she found a note from her husband which said, "I am sorry to do it this way, but I have gone off with Mary Michaeljohn. I hope you will forgive me and divorce me." The woman sat down very suddenly when she remembered that Mary Michaeljohn weighed 160 pounds and wore a size 18. So then she ate two chocolate cream puffs before she went upstairs to fling herself on the bed and weep.

And the moral of this is, if you are changing your looks to suit your husband be sure you know what suits him.

BEAUTY MAGNIFIED

Against all the thousands of standard backdrops which set the scene for summer—against the sea and the sand; against the forest and the garden; against the foreign city and the familiar farm—is the constantly changing picture of human beauty.

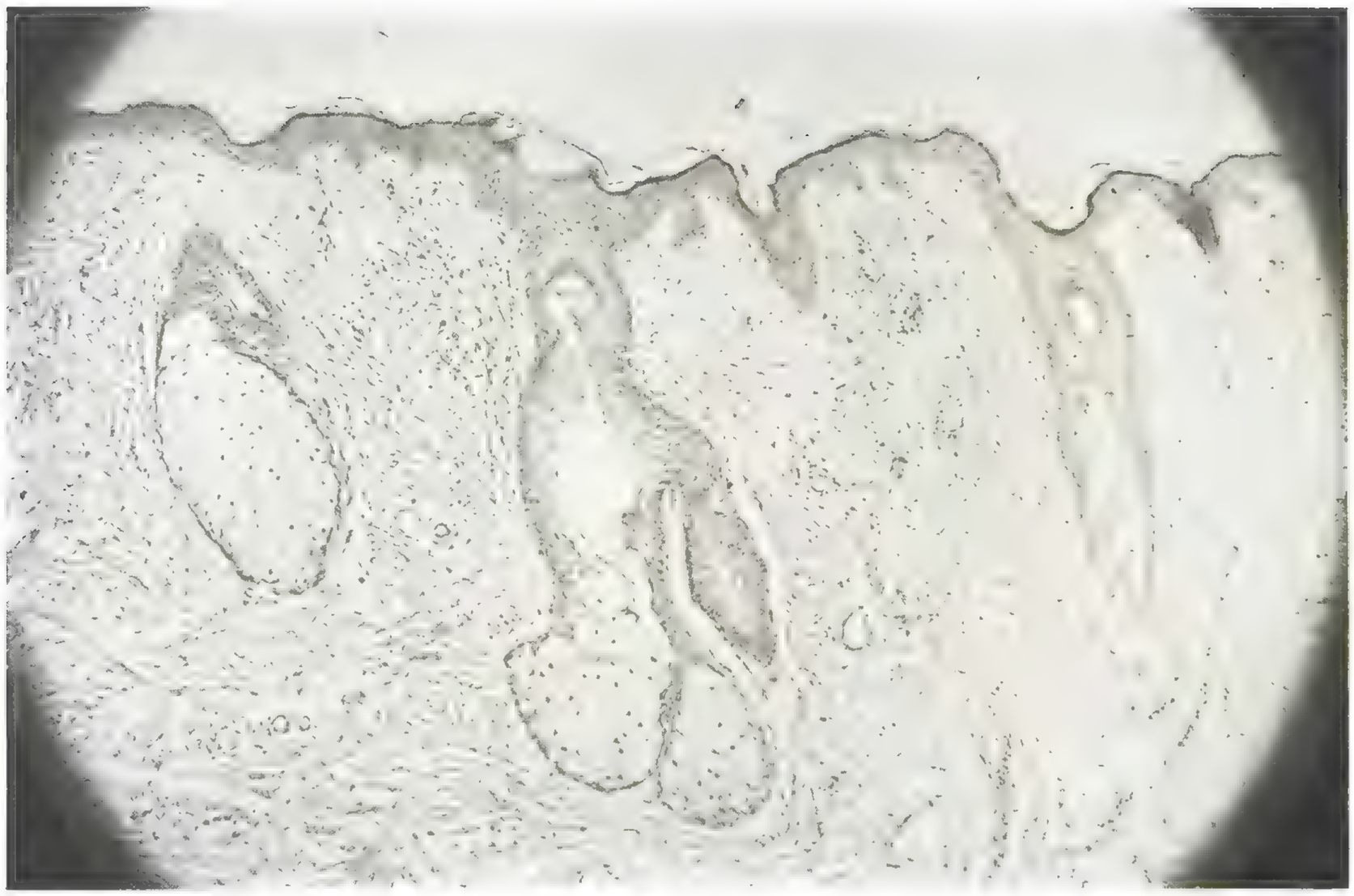
Every summer, the beautiful woman can seem newly beautiful in the routine season. She does it with *trompe-l'œil* changes, sometimes—depending upon new dresses, new make-up, new coiffures. But summer is revealing: the sun is strong and searching, the clothes cut to expose. One *may* fool the eye with deftly-cut cloth, carefully-used make-up, freshly-set hair. Up to a point. Then comes the realization that the superficialities of line and colour are just that. These masks of beauty are better worn over the reality of beauty.

We have tried, in the following pages, to show under a magnifying glass—the very structure of beauty. And we have tried to show how beauty can be magnified to a degree of reality, a degree of fashion—in the glass of your mirror. We have done this on the brink of summer, for summer in itself helps to nourish beauty. The body becomes flexible in the warmth, by exercise. There is food for beauty: the just-picked fruit, the fresh greens, the heavy country cream, the garden's herbs. There is the sun, to purge the skin and unknot the nerves. There is the summer air—rolling in from the ocean, drifting down from the hills; or the air of a foreign city—each through its definite flavour making the lungs realize their capacity. Summer is the season to be, to feel, beautiful.

BACKBONE OF BEAUTY

Opposite: This summer—realize that flexibility has many beautiful assets. The supple body seems younger; stays slim more easily; wears clothes with grace; strips to a beach suit with confidence.

PENN



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Magnified section of skin shows dead cells of epidermis above germinal layer, and three oil glands.

SKIN

The skin is the largest organ of the body and performs many important functions. It armors the body against injurious substances; excretes water, fat, and other wastes; helps to regulate the body temperature.

The skin is essentially an elastic membrane, resting on a cushion of fat. The outside layer of the skin is composed of dead cells which are constantly being cast off. The growth of the skin proceeds from below the skin outward. Newly-formed cells below the skin push the previously formed cells outward, and continually renew themselves.

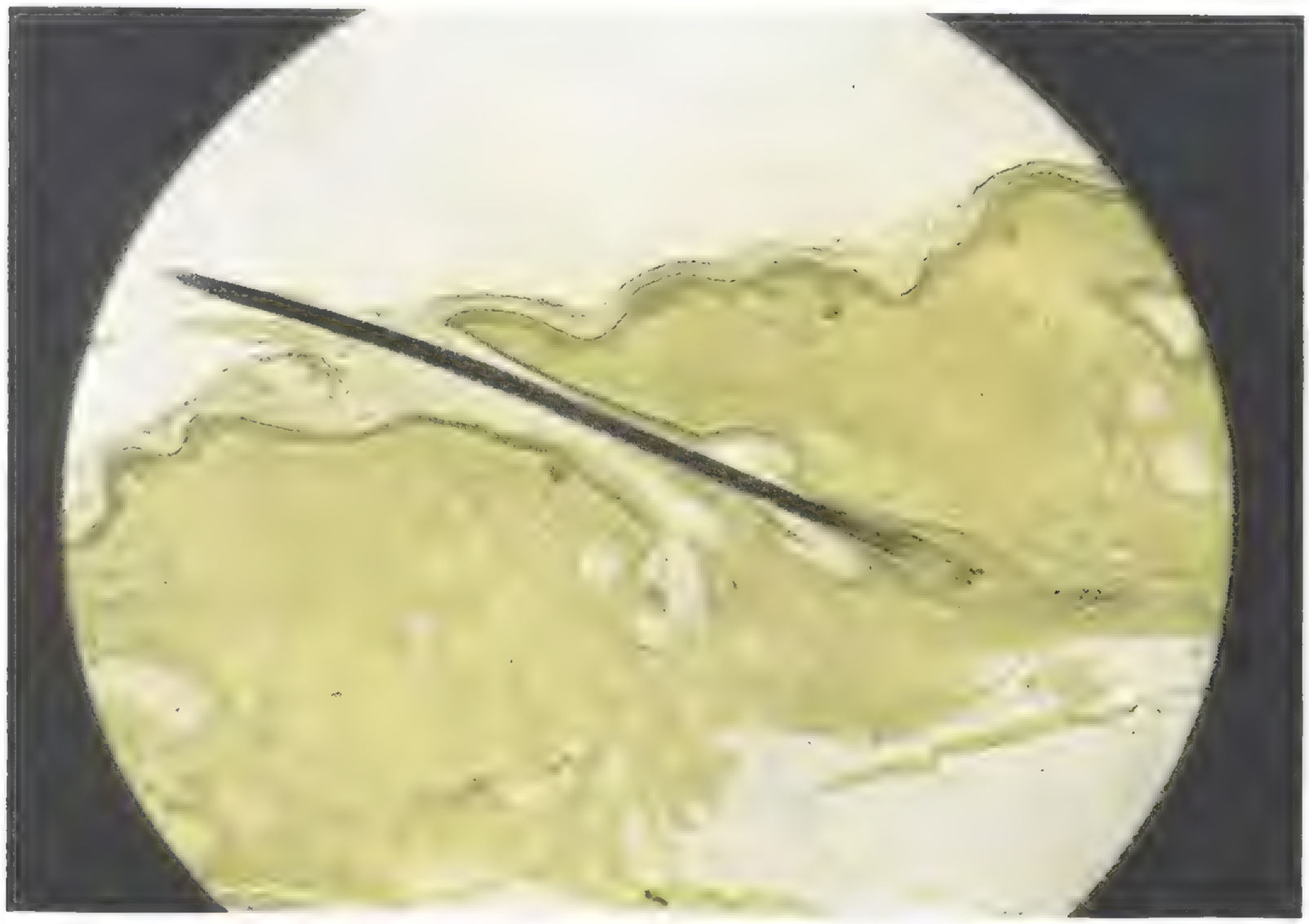
The skin is supplied from underlying tissues through small arteries, and can not be "nourished" from the surface. However the surface can be *harmed* by accumulation of dirt and by the ravages of sun and wind. Which explains why consistent cosmetic care of the skin can help to keep it looking fresher and more luminous. Knowledgeable facial massage, too, by increasing the circulation, often helps the complexion.

Cosmetic skin care is usually divided into three steps: cleansing, refreshing, lubricating. Oily skins are cleansed with cold cream, or soap and water. After cream-cleansing, the oily skin can be freshened with an astringent. Dry skins are cleansed with an emollient cleansing cream, followed by a skin-freshener. Almost all skins benefit from a daily massage with a lubricating cream. All this care should prevent the skin from weathering; should help to keep it clear and smooth for make-up.

THE MAKE-UP

Opposite: This summer—many fine complexions will wear a make-up keyed to an orange-red lipstick. The powder and foundation will, then, be rather more beige than pink, and the rouge coral.

PENN



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Magnified section of hair shows: formation in papilla; growth through follicle; the sebaceous gland next to it.

HAIR

Any changes you can make in the hair above your scalp are rather more cosmetic and temporary than real and permanent. For the visible hair is non-living, and has already had its normal length, quality, and colour determined beneath the scalp. However, care of the scalp (and good health) helps the quality of new hair just growing in.

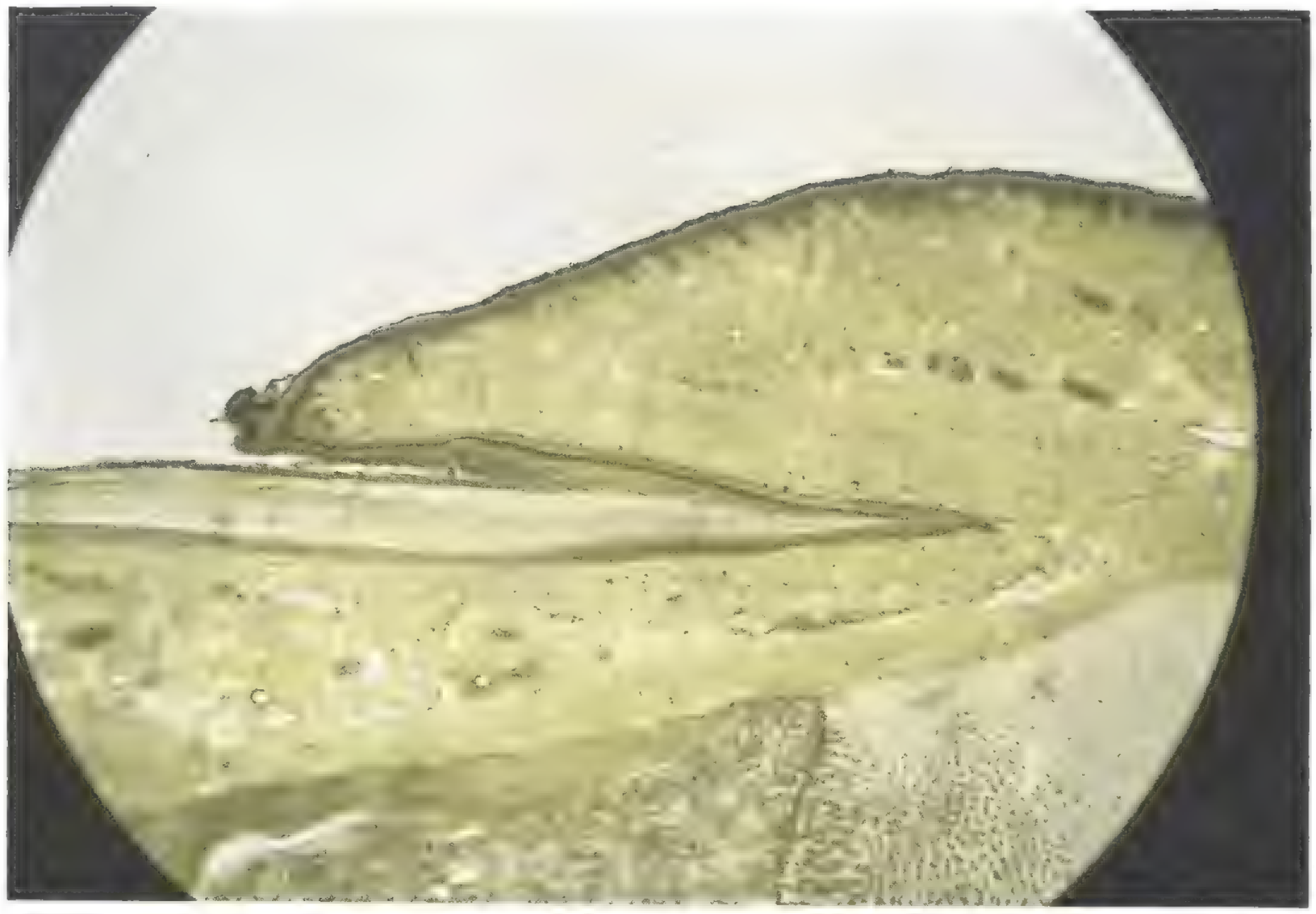
Each hair grows through a tube, called a follicle, from the hair-root, or papilla. Unless the papilla is destroyed, the hair will continue to grow its life-span (two to five years) and after falling out, will be replaced by a new hair. Illness, glandular imbalance, and scalp infection can affect the growth of hair; usually only temporarily.

An improperly cleansed scalp can plug the follicle and the sebaceous gland (or oil duct), causing dandruff or abnormal loss of hair. Hair should be shampooed at least once a week. In between, the scalp can be cleansed with a mildly antiseptic tonic to free it from the daily accumulation of oil, sweat, bacteria, sloughed-off skin cells.

If you want to enjoy your hair, experiment with it. Treat it as a changeable asset—not a permanent fixture. It can be tinted, bleached, or colour-rinsed; waved or straightened; roughed up with a brush or slicked down with pomade. If it has been over-permanented, over-bleached, over-exposed to weather, it can usually be made supple and lustrous with lotions and salves. And always . . . there are new coiffures to try on and to discard or keep—like hats.

THE COIFFURE

Opposite: This summer—the new, shortest coiffures will be *always* off the nape, *often* brushed back, *usually* have some frou-frou goings-on aloft. Like Michel of Helena Rubinstein's "*à la Garçon.*"



Magnified section of nail shows nail forming in the matrix, growing out under cuticle over the nail bed.

BERGMAN ASSOCIATES

NAILS

If your nails are splitting and tearing—it's too late to do anything about them now but patch, and wait for them to grow. For the nails, like hair, are non-living tissue, and nail you see can not be nourished. However, care at the cuticle line (and good health) helps new growth.

The horny cells of the nail constantly form in the matrix below the cuticle. This is the only vital part of the nail. You can see the upper part of this "mother of the nail" as the moon. The nail will push itself out in its predetermined pattern of growth, shape, and strength, unless it is injured in the matrix.

Careless manicuring is often the cause of torn nails. The heavily-plied cuticle pusher can bruise the nail at its tender, growing base. When this weakened area grows past the protecting nail bed—months later—it may tear easily.

A careful manicure starts by soft, slow filing with an emery board. The corners of the nails should never be filed down to the nail bed; shaping should start from corners which have grown about a sixteenth of an inch beyond the nail bed, and they will not break as often. The cuticle should be softened first by washing, then by oil, before it is gently pushed back with a cotton-tipped orange stick.

Since the nail proper is not living tissue, polish can not harm it. There is no point in "resting" the nails without polish—in fact there is reason to believe that several coats of enamel, by their adhesive strength, help the nail *not* to break.

THE MANICURE

Opposite: This summer—newest nail-enamel reds are beyond the blue horizon, have discovered a world of shades with orange tones. With light-bright colours, show a sliver of a moon and tip.

PENN

HOTEL LAFAYETTE

BERGMAN ASSOCIATES

Magnified section of eye shows bulge of cornea; behind it, the lens and iris; optic nerve (at back).

EYES

The eyeball is not quite a ball in shape—but bulges slightly on its outer surface. This bulge, the cornea, is transparent and contains the system which transmits light rays from an object and brings them to a focus on the photosensitive surface at the back of the eyeball, known as the retina. The photosensitive elements on which the image falls are stimulated to nervous activity and send impulses through the optic nerve to the brain, where the image becomes part of the consciousness.

The colour of the eye, the iris, is actually an adjustable diaphragm. The dark pupil is a hole in the iris, which changes its size to admit or shut out light, as necessary. Behind the iris is the lens, which corrects the focus of the image.

Care of normal eyes begins with medical checking: for children, once a year; for young adults, once every two or three years; for people over forty, once a year. There are a few do's and don'ts. Don't look directly into the sun. Do rest the muscles of the eyes by looking off into the distance—at sea or in the country. Don't read or do close work in dim light—for while this will not permanently harm the sight, it can result in muscle strain, and cause headache and blurred vision. Do use an eye-wash to help keep the eyes free of irritating particles.

Since the skin around the eyes is especially thin, it should never be massaged. Use an oil, or a light eye-cream, and apply it with delicate strokes, to help the thin skin look luminous.

THE EYE MAKE-UP

OPPOSITE: This summer—pale green eyeshadow will lend depth to eyes; will complement the tones of beige powders and orange-red lipsticks. With it: dark-green or brown mascara, and brown brow-pencil.

1

Stand, feet parallel, toes out . . . → arms relaxed. Bend knees out. Scrape foot to side, point toe. Bring heel down on the floor.

2

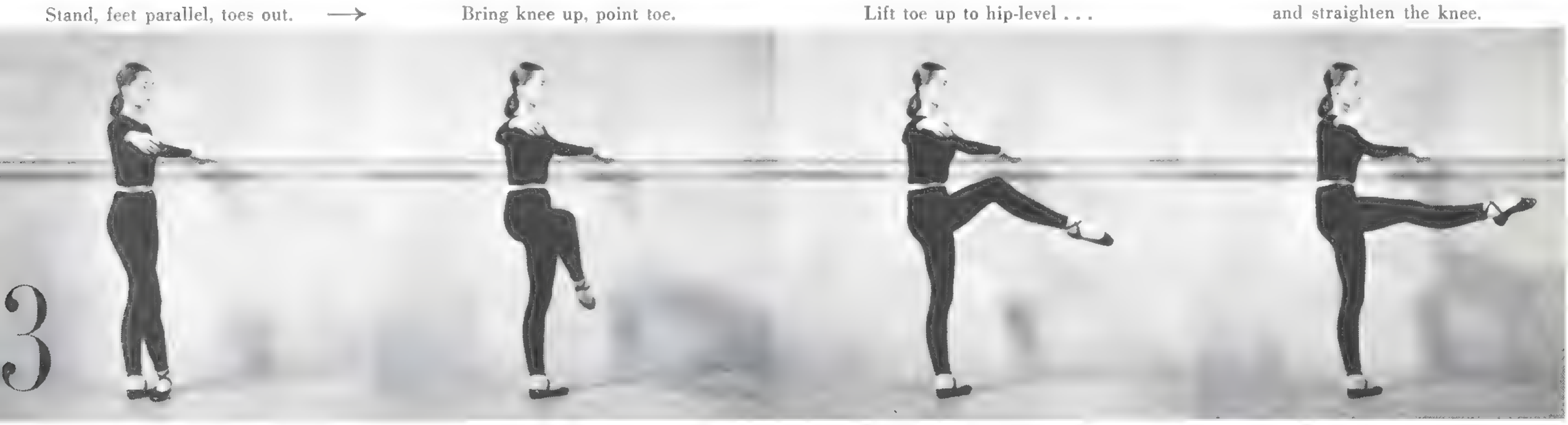
Feet parallel, toes out, knees bent. → Curve left arm, straighten right arm. Raise left arm, point left toe. Start to bring arms down . . .

BALLET EXERCISES

There is hardly a woman who hasn't, for reasons of beauty or health, decided frequently (but, alas, sporadically) that she needs more exercise. But after a few mornings of purposeful derring-do, the routine of mechanical exercise becomes a bore, a few mornings later a chore—and soon after that, a lost cause. That's why we have asked Tanaquil Le Clercq, the brilliant young ballerina, to show you here some basic ballet exercises. Because these are fun. And done to music (anything you enjoy) they are such a free-flowing delight it's hard to believe they are helping to slim the waist, the hips, the thighs; that they are improving posture and flexibility; that they are adding to co-ordination, and grace. Before you start these exercises, memorize a few rules. When the

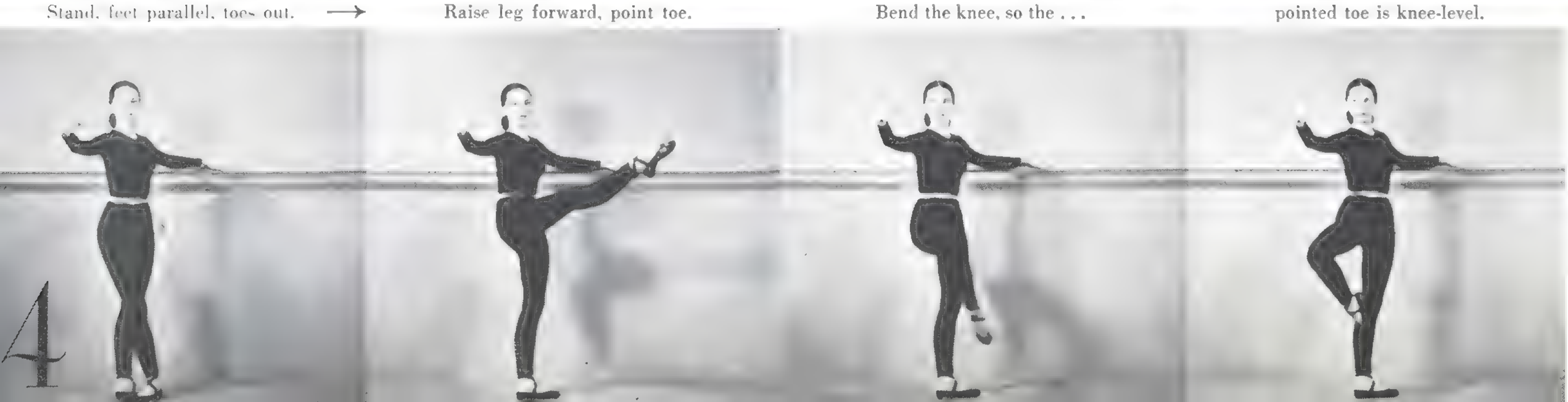
SEKAER

Stand, feet parallel, toes out. → Bring knee up, point toe. Lift toe up to hip-level . . . and straighten the knee.



3

Stand, feet parallel, toes out. → Raise leg forward, point toe. Bend the knee, so the . . . pointed toe is knee-level.



4

Bend knees, point toe, and . . . circle toe from side to front. Feet are parallel, toes out. Straighten knees to starting position.

while bringing left heel to floor. Parallel the feet, relax the arms. Curve left arm, straighten the right. Bring right arm around.

foot leaves the floor, it is scraped off, the heel is turned inwards, and the pointed toe is the last part of the foot to leave the ground. When the foot is set down on the floor, the toe touches first, the heel is forced inward as it comes down. The arms move with the wrist leading, always. And whenever you bend, in this exercise regime, it's always from the waist, with the chest and chin held high. Ready? Music!

Reverse arm position. Arm up—and finish.

2 continued

Start to swing the leg . . . around in a half-circle . . . keeping the knee straight. Finish, the chin held high.

Raise leg to side, toe pointed. Bend knee at side, and bring . . . the leg around to the back. Finish, leg straight, toe pointed.

NOTES ON PARAGUAY

Where communism was abandoned three hundred years ago and the myth of the Amazons is true in part

BY GERMÁN ARCINIEGAS

[EDITOR'S NOTE: *Germán Arciniegas, visiting professor at Columbia University, where he is conducting a course on Latin American literature and history, is one of the most distinguished Latin American scholars. He is the author of* The Knight of Eldorado, *a biography of the conqueror of Colombia;* Germans in The Conquest of America: A Sixteenth Century Venture; Caribbean: Sea of the New World; *and the anthologist who edited* The Green Continent. *Among the universities and colleges at which he has taught are Chicago, California, Mills, Montana, and Duke.*]

THOUSANDS of tourists visit South America each year, but the one who includes Paraguay in his itinerary is the exception. It has not been publicized and the main air routes pass it by. Yet there is something fabulous and exciting about that little country, wedged in between its large neighbours, Brazil and Argentina. It has been called a green hell, but it is "the land where the orange trees bloom," and one of its principal exports is the orange oil used in the manufacture of perfume.

In the interior, almost hidden under the tropical vegetation that is restoring it to the jungle from which it was carved, are the ruins of the Jesuits' experiment with communism some three hundred years ago. At the vesper hour, canoes full of Indians would come floating down the river, singing hymns in Latin to the sound of the harp. After the Jesuits were expelled by Charles III of Spain from all his dominions, and Paraguay had won its independence, it was ruled for over thirty years by Dr. Francia, a cruel, enigmatic despot, who, with a touch of the antique Roman, demanded that his horse be shown the same deference as himself. Yet his library contained one of the finest collections of the works of the French encyclopædists, and Carlyle wrote a book on him.

But the unique feature of Paraguay is that it is the only country where the myth of the Amazons has come true in part. It is a country made by women, and their influence is still apparent. This came about as the result of a war. Eighty years ago Paraguay, which is about the size of Montana, fought a war single-handed against Brazil, Argentina, and Uruguay. The war lasted five years, and Paraguay fought to the last man. When the last shot was fired, when the last lance was thrust home, of Paraguay's total population of 1,300,000 only 28,000 old men, 106,000 women, and 86,000 children were left. How these women ever survived is a miracle. In Piribebuy, after the last Paraguayan soldier had fallen and the Brazilian troops were advancing across trenches choked with corpses, from among the dead there emerged an army of women who with bottles and their finger nails held the invaders at bay for several hours. Modern Paraguay is the work of its women—with an assist from Mother Nature.

Yet in peacetime, these same women sit quietly over their lace frames, like the Beguines of Bruges, weaving their incomparably delicate spider-web lace, *ñanduti.* There is hardly a sound to be heard in the countryside or in the cities. The Paraguayans are a quiet, sober, industrious people, who work from daybreak until the burning sun forces them to seek the refuge of their hammocks.

Last August I received an invitation to attend the inauguration of the new president of Paraguay, Natalicio González—Natalicio, as most of us call him. (He was recently overthrown.) He is one of the best writers of South America, a true man of letters, to whom I am joined by a friendship of long standing. I made the non-stop flight of two days from New York to Buenos Aires, where I planned to continue to Asunción, the capital of Paraguay. But I arrived on Saturday, and there was no regular flight to Asunción that day. I had to go on, for the inauguration was scheduled for Sunday. A friend who was travelling with his family, confronted by the same problem, found the solution. He hired two taxis and invited me to join him.

These aerial taxis, that fly wherever you tell the pilot you want to go, are little yellow planes that carry three passengers and the pilot. They look like flying motorcycles. They fly low—at about a thousand feet—and from the window one can see the gauchos rounding up their herds on the pampas, wagons winding their slow way along the roads, the flocks of pink and white herons circling over the marshes, even the colours of the women's dresses in the little villages. If one of the big four-motored planes falls, that is the end of everybody aboard. But in these little air taxis one has the feeling they could make a landing in any cow pasture, and even though the plane might look like a battered tin can, nothing would happen to the passengers.

We flew along in our two taxis, making signs to each other like deaf mutes. Above a little city on the bank of the Paraguay River the two pilots signalled to each other, and turned down stream. "I think we're making a mistake," observed our pilot, "we ought to fly upstream." Although none of us had the slightest idea where we were, we all volunteered an opinion, because one of the pleas- *(Continued on page 165)*

HORST

MRS. PAUL FELIX WARBURG

The former Baroness de Almeida Santos (who was Barbara Tapper of Chicago) in the costume she wore for her wedding in London to Mr. Warburg, Special Assistant to Lewis W. Douglas, our Ambassador to the Court of St. James's. The dress, with jacket, of pale blue Shantung and lace, designed by Mainbocher for her small Registry wedding (with jacket) and Embassy reception (without).

HORST

MRS. T. J. OAKLEY RHINELANDER

MRS. RHINELANDER, a very-young-married, with warm amber hair and changeable blue-green eyes, lives in New York with her husband and a new baby daughter named Jeannine. Here photographed at home, wearing a soft and seasonless dress and bolero of pale mauve. The dress of Bianchini silk surah; the jacket of Rodier wool jersey. Both, made to order at I. Magnin. *Opposite:* Mrs. Michalis is a green-eyed, red-headed beauty. She and her husband live in New York, summer on Long Island. Here she wears a fresh summer fashion new in line, new in its pairing of cloths: the crisp skirt a slow spiral of embroidered white Swiss organdie; the crisp shirt cut obliquely in frosty aquamarine rayon taffeta. Both, ready to wear, from Hattie Carnegie.

MRS. CLARENCE MICHALIS

CLOWNS

"What's so special about clowns?"

BY SHIRLEY JACKSON

"What's so special about clowns?" I'd been wondering to myself; "what makes them so funny?" (Let me say here that I intend someday to ask a clown—for instance, Emmett Kelly, that mighty creature—about people. "What's so special about people?" I shall ask him.) Wandering around asking idiotic questions is not usually the best way to learn anything, I'd have thought, but with clowns it seems to be not how you introduce the subject, but, once introduced, how you dismiss it.

"The one in the circus," said my son with whom I began it. "The one who sweeps up the spotlight."

"Grock," said our friend who is a musician. "The greatest clown who ever lived, and the *most* unfortunate fellow." He began to laugh reminiscently. "Let me show you," he said; he stood up and gestured widely. "Grock used to come onto the stage, walking like *this*. In his bag he found first a clarinet, which he played, singing the low notes the clarinet would *not sing*. Then, he finds a violin, and he wishes to play *that*, but it is a small violin, a toy. And Grock is wearing those great gloves of the clown, so he plays the violin anyway. Like *this*. The small violin, and the large gloves. And he tosses the bow into the air, but can not catch it." The musician stopped for breath. Then, while he was tossing an imaginary violin bow into the air and pointedly not catching it, the writer interrupted.

"Remember the Marx Brothers? And the dancing scene in front of the mirror? Or Groucho's walk? Or Harpo swinging on the opera house scenery? Or—"

"Grock, then," the musician said, his voice rising. "He *will* play the piano, although it displeases him, and it plays badly, so he dismembers it. So he thinks he will play the accordion, and for a while it plays beautifully, but then he can not make it squeeze back together again, and it grows longer and longer, until poor Grock is wound around and around. The most *unfortunate* fellow."

"Remember Emmett Kelly slouching along chewing on that loaf of bread?" demanded our neighbour who owns the coal business. "He walks—I can't describe it—like *this*, look."

"There was a little circus used to come around summers," my grocer told me. "Had a clown, funniest man I ever saw. He threw tomatoes. Didn't do anything else—just threw tomatoes." He made an easy throwing gesture. "Just threw tomatoes," he said.

"Watch *me*," my son said. He ran around in little circles, shouting, "I'm sweeping up the light, look! I'm sweeping up the light!"

"Grock?" said the lady whose business is cosmetics. "Yes, I remember Grock; he was a great man. He was the only clown I ever saw who wore almost no make-up. His face was natural, if you know what I mean, but like a clown's without paint."

It was like that right along. First, the familiar, faraway look in the eyes, then the reminiscent smile. Then, the urgent need to imitate, rather than describe; to be, for one minute, the clown himself. In the conversation of all the people I listened to, there was also an intensely *personal* remembrance of some clown whose gestures and actions were indelibly marked on their minds. The musician remembered Grock, the unfortunate, with his toy violin and his unwinding accordion, and yet kept insisting while he spoke. "He was a truly great *(Continued on page 112)*

RONNY JAQUES

CLOWNS, NOT COMEDIANS, AT MADISON SQUARE GARDEN

COFFIN

THE SILENT, SATISFYING, GREAT FRATELLINIS OF PARIS

musician, that Grock, a superlative musician. All the musicians used to attend Grock every night, and he made them cry." The lady who made cosmetics had no wistful smile for Grock's music, but recalled perfectly that he wore almost no make-up. That a writer should remember a mimic dance before a mirror is hardly surprising; that a grocer should remember a clown who threw tomatoes is an interesting sidelight on what must be one great repressed longing of grocers toward their customers. And—this, I believe, was the saddest of all—the child remembers how uproariously helpless Emmett Kelly was, sweeping up the spotlight into an enormous circle, so that he had constantly to start over.

Hearing all this, our friend who teaches sociology remarked, "Did you know that the Pueblo Indians have a special 'ceremonial clown' who joins in the dances and songs of the religious ceremonies, simply making fun of them? And while the ceremony is going on, the ceremonial

PENN

THE HELPLESS, INVULNERABLE, MAGNIFICENT EMMETT KELLY

clown wanders around among the performers, making faces behind their backs, or throwing things at the audience, or mimicking the dancers?"

And, even in the sociologist, the nostalgic smile.

I think—although there are many people I should hesitate to ask about it—that almost everyone remembers, with that same longing, a moment when a conclusion of superlative importance emerged from the actions of the pathetic little man who was so funny. Is it because the clown seems so overwhelmed by the infinite pathos of life, so outlawed by complexity and confusion, that what overpowers us with laughter is the expression of our own futility or the sight of our own precious little concerns reduced to a proportionate stature? The businessman laughs over Emmett Kelly gnawing on the loaf of bread; the Indians, with a sound eye for the practical, encourage a mockery of their sacred performances, as though to remind the audience and the participants that *(Continued on page 162)*

THE CONSCIENCE OF A NATION

A British historian believes that the rules of individual conscience must apply to the State, or the national conscience is debased

BY ARTHUR BRYANT

A LETTER lately addressed to a provincial newspaper by Sir Ernest Benn contained a most pregnant phrase. "The State," he wrote, "having no soul and being therefore inherently dishonest . . ." I do not say that Sir Ernest's statement is true, but I feel that it contains a truth which is of great importance to the future of civilization. Unless we, by which I mean the democracy in which power resides, can apprehend it rightly, the society under which we live is doomed.

The conscience of man—though modern materialists often fail to understand this—is part of the mechanism by which man lives and evolves. Without it he would quickly perish at the hands of the inexorable and divine laws which govern the Universe. It is like the whiskers which enable a cat to feel its way through a dark and tortuous hole and come to no harm. Man is a very intricate piece of mechanism. Many of his instincts, if not balanced by others, would lead him quickly and inevitably to destruction. A man, for instance, who guided his life by his physical instincts alone, would soon find himself in terrible trouble. It is to keep him out of that trouble that Providence provided him with a conscience. Conscience is the sum total of transmitted human experience which prompts a man or woman to behave in a way contrary to his ephemeral physical instincts. He knows, for instance, that if, in a fit of anger, he slays, or if, in a spasm of greed, he robs or cheats a fellow creature, the reaction of that act will prove ultimately injurious to himself or his loved ones. He knows, as a result of æons of human experience, that only by putting himself imaginatively and unselfishly into the position of others and acting accordingly can he secure from his fellow creatures the requirements for existence which he himself needs.

A man derives this conscience-mechanism from a number of different sources. He derives it in part from inheritance, from the promptings of his blood. He derives it from the precepts and practice of his parents, and of those who helped to form his earliest and therefore deepest thoughts. And he derives it from the society or societies—church, school, association, regiment, profession, nation—of which he is a member. To say, therefore, as Sir Ernest does, that the State has no conscience—and I myself, on occasion, have said and written much the same thing—is not necessarily true. The conscience of a nation derives from that of the individuals who comprise it: the State may have a very low or debased one, but it can scarcely have no conscience at all. A State is the legislative, judicial, and administrative machinery through which a nation makes its will operative. If, therefore, that machinery reflects at all adequately the conscience of the nation it rules, the State will possess, or, rather, act as though it possessed, a conscience. The important thing—and this is where Sir Ernest's dictum is of such significance—is that the State should reflect the national conscience in its highest and most developed form. If it fails to do so, or if the national conscience itself is incomplete and inadequate, society and all the members who comprise it are in peril. The terrible history of modern Germany provides an exact and terrible illustration of this.

It is, therefore, of great moment that those who control the State should study to ensure that the national conscience is reflected in national policy, in the laws that are enacted and in the administration through which they are executed. It is not easy, for while the individual citizen is prompted, if he directs his life aright, by a living and unsleeping conscience, the State—an abstraction—is not. Any rigidity in its machinery that tends to make its acts automatic and purely mechanical is highly dangerous. So is any belief that the State is sacrosanct and that its *(Continued on page 161)*

ANEURIN BEVAN

British Minister of Health, sketched by Feliks Topolski

Daily the British people feel the influence of Aneurin Bevan, pink, powerful, burly; for both housing and the new full phase of socialized medicine are in his cabinet realm. A brilliant fighter in debate, "like an eagle in a hen coop," he has a slugging wit often slapped against Winston Churchill in the House of Commons, where Bevan and his wife, Jennie Lee, are M.P.'s. Although Britain has had compulsory National Health Insurance for certain groups and with certain reservations since 1911, Britain did not have full coverage until Bevan. Now, out of taxes paid by everyone, everyone is entitled to free medical care, free medicine, free teeth, free glasses—even free choice of doctors. (The doctors may freely refuse patients for valid reasons.) To some, the new full medical service is a roadblock against British Communism; people with free new glasses can see where their benefits come from and they see anti-Communist Bevan clearly.

THE COPS AND ROBBERS OF "DETECTIVE STORY"

THE COPS:
PATRICK McVEY
JAMES WESTERFIELD
ROBERT STRAUSS
RALPH BELLAMY
HORACE McMAHON
JOHN BOYD
EDWARD BINNS
EARL SYDNOR

THE ROBBERS:
(left to right, seated)
WARREN STEVENS, EMBEZZLER
LEE GRANT, SHOPLIFTER
HARRY WORTH, QUACK DOCTOR
(standing)
MICHAEL STRONG, BURGLAR
JOSEPH WISEMAN, BURGLAR

A pervading hit, this new melodrama by Sidney Kingsley has a lashing curve to its triple plot. Everything is photographically real: the Boris Aronson scuffed set, a corner of the 21st Precinct Station House, the lamb's-bleat accent of the little shoplifter who swiped a six-dollar bag from Best's, the hearty meat-and-potatoes kidding between the detectives, the good nature towards the quacky public that barges and flutters in. None of the cops and robbers are stereos, all have their private quirks, ulcers, bum jokes, Irish songs, and, in the case of the lieutenant, played by Ralph Bellamy, a psychological drive against any gentleness towards crime. The special pleasure of *Detective Story*, however, comes from the counterpoint of the cast, rhythmically and cinematically directed by Mr. Kingsley in quick scenes of the separate plot lines. Almost the best of the little moments are those when Joseph Wiseman plays the squirmy, supple sharpie as though he were a dancer, swaying, scooping up his trickeries in his lying hands in partnership with Michael Strong, soft, thick. The five robbers and the eight cops are involved in war; as the lieutenant explains to a member of the public: "This is a war . . . We know it, they know it, but you don't."

BLUMENFELD

MRS. HAROLD E. TALBOTT *left*, is a deep-eyed beauty, an expert hostess. She is also First Vice-President, and Chairman of the Finance Committee, of the New York Infirmary for Women and Children, which is raising money for a new hospital capable of adequately caring for the enormously overcrowded community it has served for nearly a hundred years. In her "spare time," Mrs. Talbott is a Trustee of Sarah Lawrence College, and a Director of the Travelers Aid Society of New York. *Above:* Her private and official letter papers, philanthropic tools.

WOMEN AT WORK

Here are three ladies (in poses far more characteristic of them than one might think) who are not women-executives, but executive women. They are tied to their desks, like any office worker, by a chain of charities for which they do more than merely lend-their-names. They are the feminine counterparts of the dollar-a-year men in Washington—minus the dollar. Their desks, the core of their activities from two to twelve hours a day, reveal the owners, like a thumbnail biography, by their choice of paper, bibelots, arrangement, and period.

HORST

MRS. MILBURN RUSSELL photographed *right* at her Sheraton writing table, is a slim vivid young woman with a taste for English furniture, Irish hunters, and a long-sustained interest in psychiatry. She is President of the Board of Trustees of the Austen Riggs Foundation at Stockbridge (for the study and treatment of psychoneurosis) which is under the direction of Dr. Robert P. Knight. The Foundation is currently raising funds for free treatment; advanced training of psychiatrists; and research into shorter methods of psychotherapy. *Above:* Her personal and Foundation stationery, both suitable for a typewriter.

MRS. GORDON W. REED *left,* lives with her husband at "Applejack Farm" in Connecticut, works for Operation Democracy (which fosters the adoption of European and English towns and cities by American towns and cities of comparable size). The trouble was—that she was constantly coming up to town in connection with her work, but had no place to "hang her hat." No desk to operate *from.* So she begged a corner in her husband's office and had Maria Bergson design a desk, and, not shown, a kitchenette cabinet, sofa and two big chairs. From this base she works seriously, effectively for Operation Democracy, and, in addition, takes care of her own business interests. *Above:* Mrs. Reed's personal and business stationery. (More about letter paper on pages 172, 173.)

A PERFUMED NOTE

The subject of perfume has been surrounded for so long by a precious atmosphere of costly rarity, rich beautiful prose, and sex, that it has finally become catalogued in the minds of many American women as almost too good a thing for normal living. If a woman is dressing, for instance, for lunch with another woman, or a movie with her husband, or a day's shopping, she often doesn't think of wearing perfume. Perfume, she believes, belongs to special occasions. Not many years ago, the sheerest stockings were in the same bracket, subject to the same kind of thinking. But now, the wispiest, most flattering stockings are worn for the heaviest-duty days, as a matter of course. This has certainly made life easier on the eye. And we'd like to see a similar change in the wearing of perfume—to make it an everyday delight, not a some-time thing.

Fragrance can bring about many pleasures besides the most advertised—romance. Admittedly, fragrance has an affinity for love (although, to be fair, most surveys on the subject of romantic choice bring in a few other fundamental little facts like companionship, similar tastes, brains, and good cooking). However, the love-angle, just as in the movies, seems to have obscured the full possibilities of the plot. It's a nice thought that a man may deathlessly choose a woman because of her fondness for wearing, say, heliotrope. But it's a thought with limits. It's even nicer to think that there are *several* pleasures which can pop, like genii, out of a perfume bottle when you unstopper it. Perfume can, for instance, give the wearer a sensation of well-being. It can, used as the final accessory to a thought-out costume, give the wearer a feeling of being well put together. And, since fragrance is not a selfish joy, but floats out to others, it can not only revive the spirits of the wearer, but of the people around her, as well.

To add the rite of perfume to daily good grooming is one of the easy pleasures of life, and, even with the most expensive essences, costs but a few pennies a day. Don't be timid about perfume. A dab isn't enough—several drops are a minimum. The old, behind-the-ears location for perfume proves pointless, for fragrance rises, and if it starts off that high in the world, it soars right off into the atmosphere, above your nose, certainly; above the nose of the tallest man in the room. Swoosh it about you with an atomizer. Or put your drops of essence on your wrists, on a hem, under the belt at your waist, at the lowest point of a low neckline. And don't expect the fragrance of the finest essence to last indefinitely. After several hours, you may need a refresher—so carry around a little vial in your purse, as you do your lipstick.

LIPSTICK NOTE: FOR YELLOWS IN FASHION *and on the following pages,* A CLEAR ORANGE-RED

BURNT YELLOWS, ET CETERA

Yellows—some sunburnt, some bleached almost to ivory—are the themes of the next three pages; are the reason we've noted Dorothy Gray's lipstick colour, "Flamboyant" above (it's a biographical note in the new life of yellow). First of a series: two costumes in the darker regions of yellow—both of them cut to offer coverage for times when you want it for weather or place. At left, a coat-dress of Moygashel linen, a wingspread of cape. By Goodstein, $70. Bergdorf Goodman; Stix, Baer & Fuller. Right, a dark blond blouse of linen-y rayon, $15; and a skirt of Erwin denim, $15. By Mary Stevens. Saks Fifth; Garfinckel's.

Eric 19

QUICK YELLOW:

SUMMER POINT

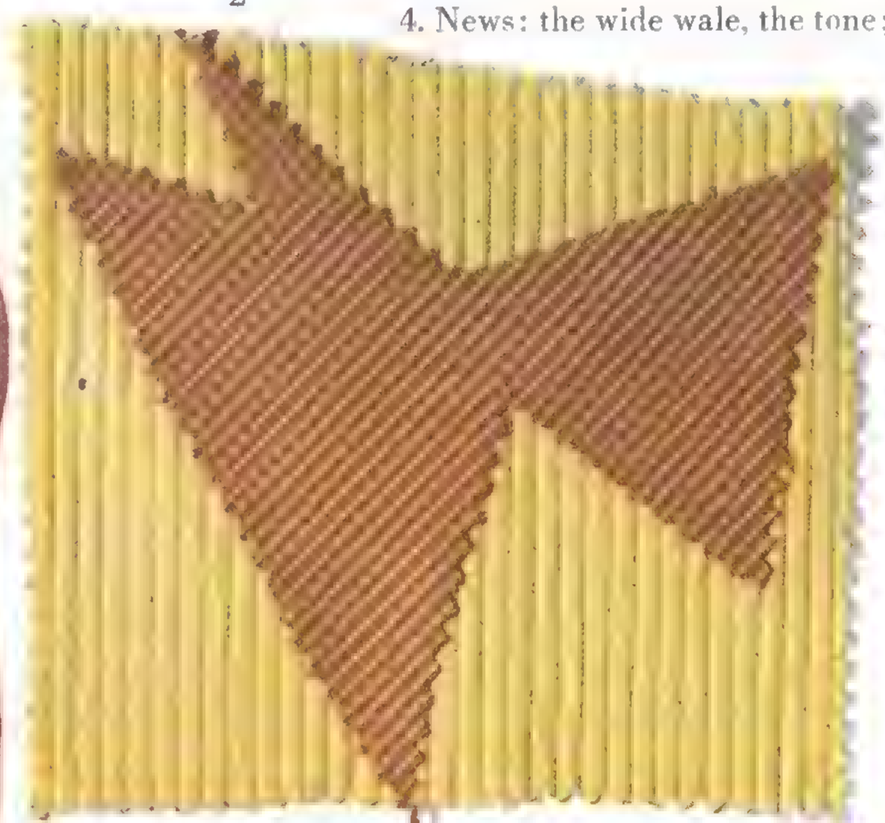
The high (and mighty) yellows, that pointed up the spring collections here and in Paris, now flash into clothes for active country life. Many tones of yellow and many textures too: straw and leather, cotton and silk, and, newest, patent leather. *Above:* Chamois golf cardigan, gloves to order at Phelps; Paisley silk scarf, by Ascher of London, $5; Saks Fifth. Capezio straw moccasins, $9; Lord & Taylor. Wood and leather bag, $5*, Altman; gold-plated bracelet by Monet, $5*; Bonwit Teller. *Below:* Koret silk/straw bag, $19*; Bergdorf Goodman. Criterion belt, Colonial patent leather, about $4; Stern's. *PLUS TAX

Yellow (ask any Navy man) has a very high visibility and (ask him again, if you like) looks lively on the beach. See, here: *Above, left:* High-laced sandals with toe thongs; of Colonial patent leather. By Capezio, about $9; Lord & Taylor; I. Magnin. *Above, right:* Straw beach envelope, on the generous side, $2.50*; Pan American Shop. Sheer cotton handkerchief, $1; Altman. *Below:* Petal-top bathing suit, boned, and further guaranteed by an insistently close midriff. Carolyn Schnurer design in Ever-fast cotton, $15, at Best's; Kaufmann's; Jays. Shady natural palm scuttle bonnet, $1.50; the Pan American Shop. *PLUS TAX

1

1. News: this weight in taffeta. A French silk tissue taffeta, light as milkweed; dotted. From Staron.
2. News: these colours in cotton-corded-with-rayon. By Ameritex. $1.65 a yard. At Altman.
3. News: this colour in organdie. By Ponemah.
4. News: the wide wale, the tone; Lonsdale piqué.

2



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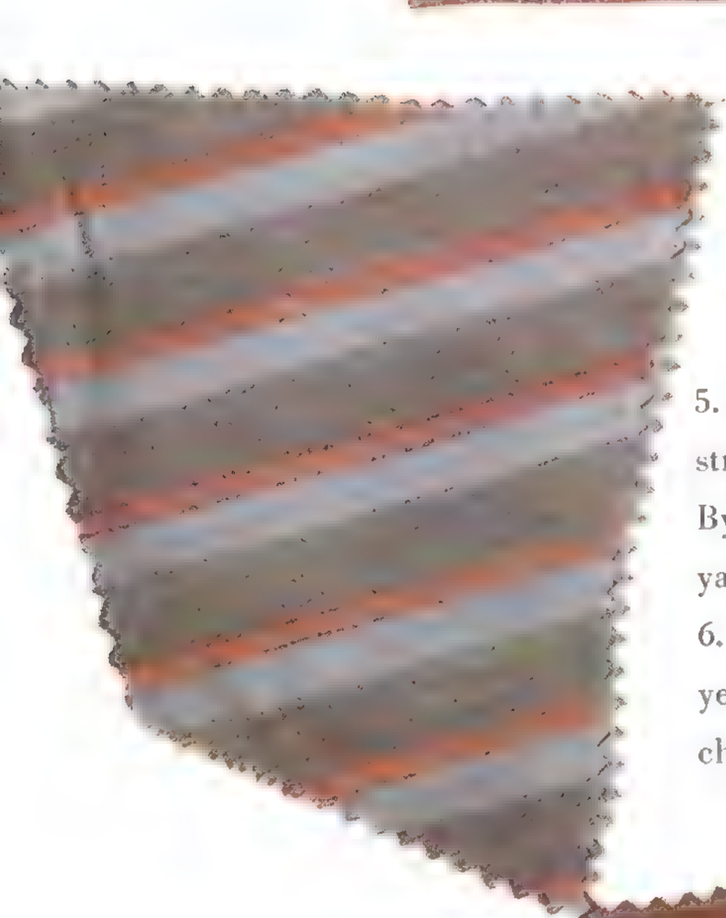
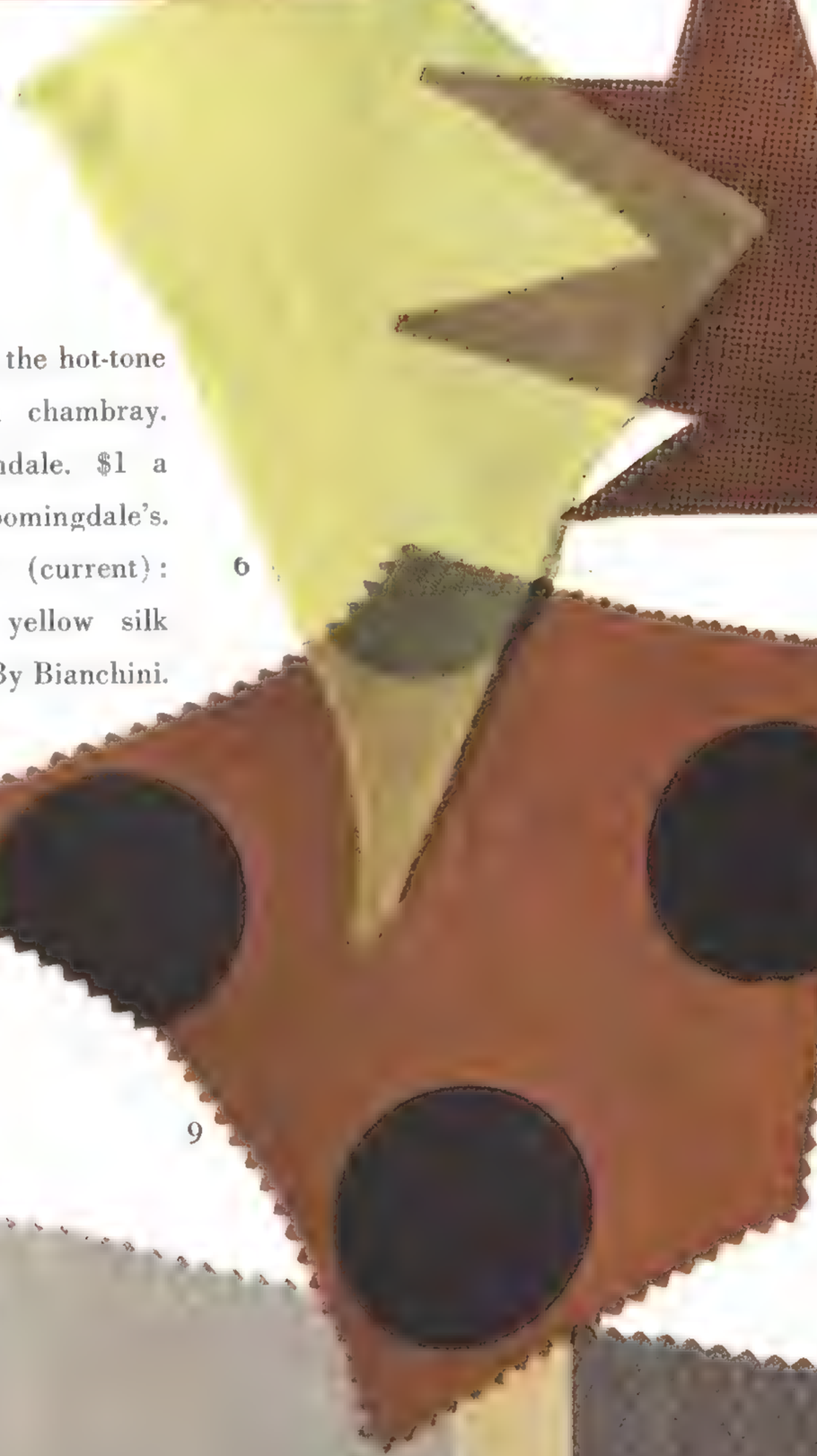


5

5. News: the hot-tone stripe in chambray. By Avondale. $1 a yard. Bloomingdale's.
6. News (current): yellow; yellow silk chiffon. By Bianchini.



6

7

8

7. News: this pin check in gingham. By Galey & Lord. $1.25 a yard. Lord & Taylor.
8. News: solid colour, this colour, in a very sheer cloth, of Bemberg rayon. By Cohama.
9. News: this-big a polka dot on cotton with a taffeta finish. Made by Wesley Simpson.
10. News: such stripes on chambray. By Hope Skillman.

HERBERT MATTER

9

10

GEORGE PLATT LYNES

BATISTE; SWISS

Batiste; Swiss: together for all day. The bodice, vertically tucked batiste; the skirt, red dotted Swiss, belted in patent leather. By Ben Barrack, in Stoffel cotton. $30; Bendel's Young-Timers; Jordan Marsh. Photographed in front of Paris Theatre. *Silk Shantung:* four-pocket version of a shirtwaist dress; this one in rust. By Hannah Troy. $50; Gunther Jaeckel. Milan straw hat, $43; at Lord & Taylor. Background: House of Italian Handicrafts.

SILK SHANTUNG

SUMMER CLOTHS... MORE AND PRETTIER

On these six pages, views, one way and another (in samples, in fashions), to give you an idea of the wonderful range of cloths you can choose from this summer. Some new, some old, some news-again. Never-in-memory such a big garden of them in bloom all at once. Puffed nylon is a true newcomer. Voile and pongee, two old favourites, back again. Cotton, with a new three-dimensional look; tiny pyramid tucks do the trick. Organdie, news in persimmon, a lively daytime shade: in crossbar weave (for the first time in a domestic organdie). Perennial piqué, new in sharp yellow, in a wide wale. Chambray, new with a dobby weave and satin stripe; looking new again, with velvet. White eyelet sharpened by black patent leather. Dotted Swiss and batiste, each news again, newest together. And this season, changes in the fabric timetable: for afternoon, paper-thin pin-checked silk taffeta; up early in the morning, dotted Swiss, batiste, and organdie; chiffon in well-defined daytime lines and colours.

RAYON CRASH

Rayon crash: Grainy-textured cloth, royal blue, with a raffia belt. By Star Maid in cloth by Amer-Mill. $35; Lord & Taylor. Milan straw hat by Brewster. $16; Altman. Background: Agatha Fries Stoff Inc.

SUMMER CLOTHS *continued*

WHITE EYELET

White eyelet batiste, belted in black patent leather. By Larry Aldrich. With slip, about $65; Rosette Pennington; I. Magnin. Patent leather sailor; Lilly Daché. Background: M. G. car, Inskip motor showroom. *Bird's-eye piqué.* On sand-colour bird's-eye piqué, jet black. By Herbert Sondheim. $50; Bonwit Teller. Background: new wall covering. Made by Katzenbach and Warren. *Tucked chambray.* For a three-dimensional look, all-over tucks. Pink and taupe with taupe suède belt. By Ceil Chapman in Avondale chambray. $70; Bonwit Teller. In the Herman Miller Furniture Co. showroom.

CHIFFON FOR DAY

Chiffon for day. New shape in a transparency. Wine rayon chiffon over rayon taffeta. By Mollie Parnis, $70; Milan straw hat, $43; both, Lord & Taylor. Setting: Russ Case self-built car, Inskip motor showroom.

TUCKED CHAMBRAY *below* BIRD'S-EYE PIQUÉ *above*

GEORGE PLATT LYNES

NYLON TAFFETA

Vylon taffeta. News: matelassé texture in nylon. Here, in black, with an organdie collar. By David Crystal, in Mallinson fabric. $40; Lord & Taylor. Straw cap by John Frederics. Background: Bonniers Bookshop.

EMBROIDERED LINEN

Embroidered linen. On a wide fichu, black embroidery. The dress: blue Moygashel linen. By Joset Walker. $70; Lord & Taylor. Black straw hat, by John Frederics. Setting: chintz and wallpaper by Schumacher. *Piqué for town.* A snug, city-cut jacket to shelter a halter-top sun dress. By Tina Leser, in white Lonsdale piqué. $70; Bergdorf Goodman. Background: wallpaper painted by James Reynolds; Louis Bowen. *Pebble voile,* crease resistant, news this year; news, too, in a softly tailored city suit, belted in patent leather. By Herbert Sondheim. $50; Altman; Carson Pirie Scott. Setting: New Design Incorporated.

PEBBLE VOILE *below* PIQUÉ FOR TOWN *above*

CHAMBRAY WITH VELVET

Chambray with velvet. High-or-low-necked dress, the softer, the newer, for a brown velvet belt. By Zelma Golden, in Hope Skillman toast-coloured chambray. $45; Saks Fifth. Background: flowered carpet by Firth.

PAPER SILK TAFFETA

Paper silk taffeta, new in this weight, this pin check. In red and blue silk taffeta. By Mollie Parnis, $70; Bendel's Young-Timers; Filene's; Harzfeld's. Background: Herman Miller Furniture Co. showroom. *Men's-wear cotton.* The texture: dobby dots. This, in grey; a soft bodice, a neatly pleated skirt. By Adele Simpson, in Galey & Lord cotton. $60; Saks Fifth. Background: Chinese prints, the Wildenstein Galleries. *Silk pongee,* a favourite, returns. The dress, the colour of cream, by Larry Aldrich; the cloth. Hafner silk. $45 at Altman. The hat, bag, and gloves by John Frederics. The setting: Eimer and Amend Laboratory.

SILK PONGEE

CORDED COTTON AND RAYON

Corded cotton and rayon, for a halter-top dress and cover-up jacket. By R & K in grey and white Stonecutter cloth. $18; Bloomingdale's. The cropped white piqué hat by John Frederics. Setting: Charak lamps.

METALLIC COTTON

Metallic cotton (opposite): thin-strapped dress in blue with metallic overlay. To order by Mainbocher; Galey & Lord cotton woven with Lurex. Coiffure: J. Vincent. Background: Noguchi's Cronos, Egan Galleries.

GEORGE PLATT LYNES

MEN'S-WEAR COTTON

SUMMER CLOTHS *continued*

THE SASH: MAGNIFIED

White transparency flowered in red embroidery, the great-sash, the hat streamers, red grosgrain. By Gothé, in starched rayon marquisette. With its slip, $90; Bonwit Teller; I. Magnin; Hutzler's. Leghorn hat, John Frederics.

White transparency flowered in white print,
shirred in rings around and over
its raspberry-pink rayon taffeta slip;
the crisp great-sash the same pink.
By Ted Shore in Swiss organdie.
With slip, $90;
Bergdorf Goodman;
Joseph Horne; Hudson's.

CASSIDY

ONE-ROOM ELEGANCE

One room is living-dining-sleeping quarters in Lester Gaba's New York apartment, but Mr. Gaba, as his own decorator, has given it full-scale elegance. Oyster-white silk upholstery, areas of mirror, a wall-to-wall beige carpet, for lightness against the receding plum-brown of the walls and the curtains. Many bibelots; no clutter. *Above:* The dining room side of the room's life, the table set, beautifully, for two. *Left:* A living room angle. (The low table is big enough to work as a party buffet.) *Right:* Tortoise-shell-papered screens mask the kitchenette. *(Details on page 174)*

JOE CARTER... BEST MAN

In which Joe wears himself out getting an old friend properly married

BY THOMAS W. PHIPPS

JOE CARTER dropped by his club late one afternoon not so very long ago to cash a check and see if he had any mail, when his old friend Bill Prince stopped him in the hall. Bill was a tall, red-headed architect, incredibly vague, with a long thin face like a friendly horse.

"I've j-j-just written you a n-note," he said, with his usual disarming stutter. "I've done a d-d-dreadful thing, old man, I've g-g-got engaged. Will you be my b-b-best m——?"

"Of course," Joe said, "that's wonderful. Cynthia?"

Bill nodded. They stood there smiling at each other, Bill shooting his cuffs, Joe realizing with a sudden start that he was now the only bachelor left in his class. Then they went up to the bar and had a bottle of champagne.

When Bill told Joe the date of the wedding, Joe said in horror, "But that's only ten days off."

"Yes," Bill said, mildly. "Can't you m-m-make it?"

"Of course, but it doesn't leave much time."

"Time," Bill said, vaguely, "for what?"

Joe hesitated. For a moment he was tempted to give him some idea of just how hectic and full of details the next few days were going to be, then he slowly smiled. What's the use, he thought. I've been doing Bill's dirty work for years; I might as well get him properly married.

"Oh, nothing," Joe said. "Forget it. All you have to worry about is getting to the church on the right day—I'll do the rest."

Joe had taken part in many weddings before but this was the most gala he could remember. Both Cynthia and Bill were very popular, had large families and many hospitable friends, and there was a series of formal and informal parties. A dinner every night for ten days—the Persian Room, the River Club, Piping Rock, a magnificent house on 81st Street with a candle-lit ballroom. Joe had danced a hundred miles, particularly enjoying showing off his newly learned rumba with a charmingly old-fashioned-looking bridesmaid called June Warren. He'd decided this must be the only wedding in history where *all* the bridesmaids were attractive—not a single "duty" cousin in the lot. He'd put away at least a jeroboam of champagne and drunk toasts till he felt like a Russian general. There had been luncheons and cocktail parties, and Joe had given a small early-morning breakfast of ham and eggs, leaving his kitchen in such a mess he'd felt obliged to write his "general," Mary Lou, a note of apology and give her a bottle of gin to take home to her husband.

His office life had been seriously interfered with, too. It had taken him hours trying to make honeymoon reservations—driving to California had been considered, but the prospect of long hours on the road, uncertain eating places, and colourless hotels was none too romantic. Bermuda—perhaps—but so many other honeymoon couples with bicycles. Europe, even with flying, took too long and was wildly expensive. Sea Island—she'd been so often. The final choice—the Virgin Islands.

Joe spent almost a whole day ordering cuff links for the ushers, plain gold with their initials on one side, W. P. on the other; rounding up the ushers and getting their signatures for the cigarette box to be given to Bill; checking on the wedding ring; making hotel reservations for Bill's friends coming in from "out of town"; tracking down Bill himself and forcing him to decide exactly what he was going to wear so that Joe could dress more or less the same way; and arranging for the ushers to have a list of where the families were to sit in the church (was Uncle Harry to be allowed in no matter how untidy he looked? Was Cousin Marian to be put in the same pew with Cousin Tad? Was Aunt Lucy's little French husband part of the family or was he, since that trouble at the Greenbrier, to be treated as an outsider?).

And, as if all this were not testing enough, Joe had spent the last three nights on an army cot in his living room, his bedroom having been given over to one of the ushers, called Sawyer, from California, a member of the crew of Bill's wartime B-29.

Having been to many bachelor dinners given the night before the wedding and having seen what a sorry spectacle a hungover groom and his entourage can make, Joe had persuaded Bill to have his dinner on Wednesday before the wedding on Friday.

The dinner was to be in a private dining room at one of New York's oldest hotels. The idea of having it there instead of at either of Bill's two clubs was to carry on a family tradition. His father and grandfather had held their bachelor dinners in the same room and—pleasant detail—one of the waiters who had served at Bill's father's bachelor dinner was to serve at his.

The dinner was set for eight o'clock. Joe had had Mary Lou drop his evening clothes at the club and by the time he'd had a quick repair job—a steam, the sun lamp, a ten-minute rubdown, his earlier conviction that he was going to be tired for life, faded, and he was reasonably sure that, with any luck, he'd pull through.

He'd arranged to meet Bill at the hotel at a quarter to eight. He had the ushers' cuff links *(Continued on page 176)*

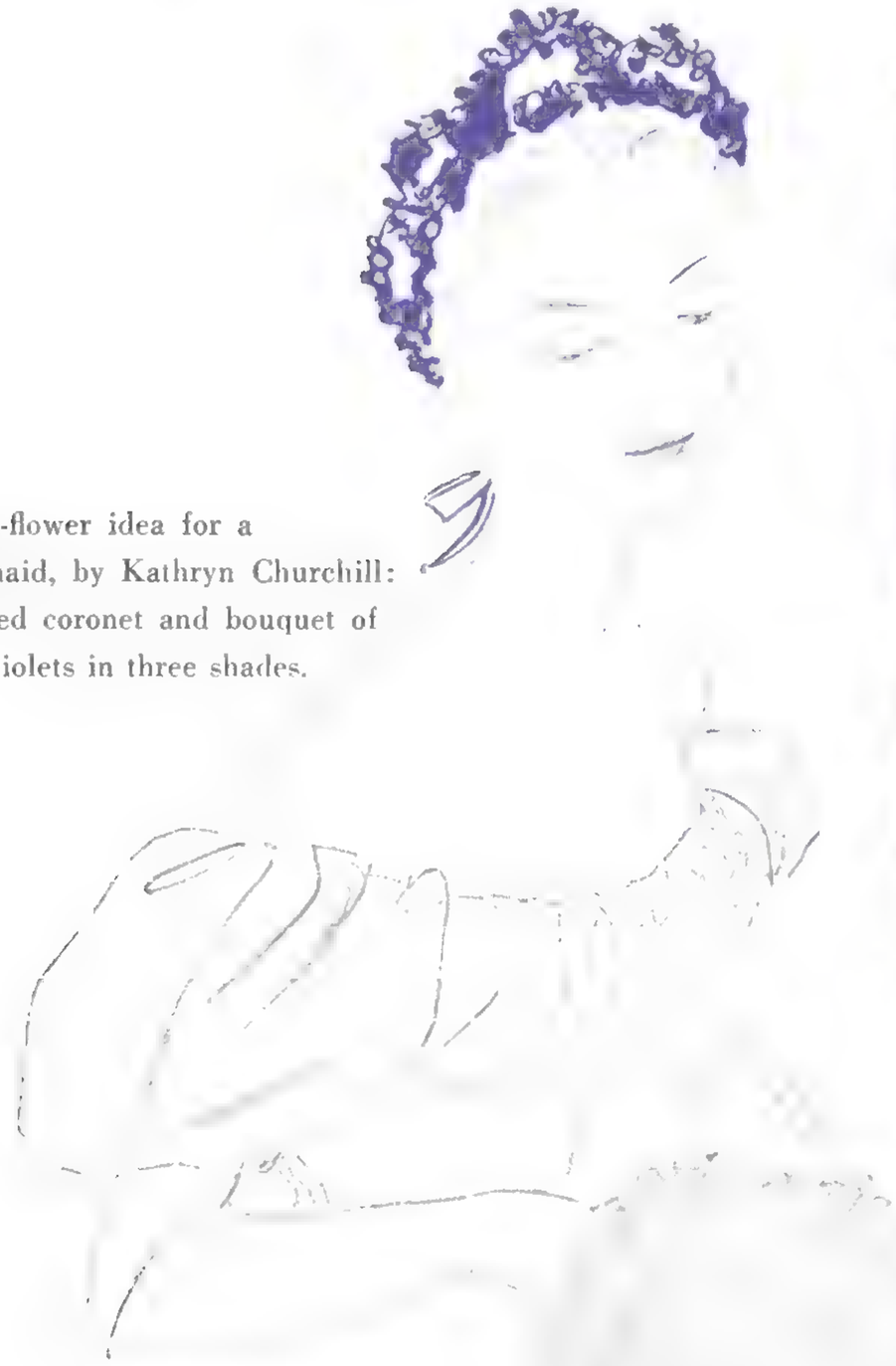
"...FROM THIS DAY FORWARD"

FRANCES MCLAUGHLIN

MRS. CORTRIGHT WETHERILL,
the former Ella Widener, in her white satin wedding dress,
made for her by Fira Benenson;
and a veil of heirloom rose point lace.

For a bride; for all summer long:
white taffeta coat (to become an evening coat)
over a dress of embroidered muslin
(to become a summer evening dress).
Made to order: Bergdorf Goodman.

One of the few permissible generalities is that brides are *always* beautiful. All brides. Satin brides, cotton brides, young brides, late marriers. And in all seasons. Winter brides, like improbable December blossoms against grey stone façades. Autumn brides with summer's gold still warm on their skin; and late-spring and summer brides (how can they miss?), who can choose materials from four seasons—decorations from a summer's-worth of flowers, *besides* having the luxury of deciding between a garden or a church, or a garden-in-the-church wedding. This summer, even the traditional is marked with the current. What looks different? Transparencies, sheer white over pastels. Organdie, net, dotted Swiss, muslin, eyelet cotton, voile over pale taffeta slips. Nothing looks younger and dearer. For a touch more colour? Then cotton which has a texture that gives pastel colours a fresh quality not found in richer materials. Imagine a bride in the palest ice-blue organdie, half the bridesmaids in clear light blue, the other half a halftone down, all carrying delphiniums. Or the bride in white muslin, the bridesmaids in pale green, carrying—and wearing little caps of—shiny dark green leaves. Some of the flowers themselves are news to weddings. Garden flowers look exactly right with garden party materials. Cornflowers with red poppies and white daisies, clear treble note to an all-white or all-beige wedding. *(Continued on page 136)*



Fresh-flower idea for a bridesmaid, by Kathryn Churchill: wired coronet and bouquet of violets in three shades.

MRS. JOHN MITCHELL, JUNIOR,
the former Margot Finletter,
in a wedding dress of white
Chantilly lace, made to order
for her by Bergdorf Goodman.

Bride's dress
with an aisle-wide skirt,
wingspread neckline. The high-fitted belt,
the cap: masses of pearl beads.
The dress, in Bianchini silk Lorganza;
to order; Henri Bendel.
Bridesmaid's dress of tucked white Swiss organdie over blue rayon taffeta,
$60; Bendel's Young-Timers.
The cap: white lilacs, a pink rose.

The helmet,
hat-of-the-moment, made of
fresh stephanotis, is suggested by
Castillo of Elizabeth Arden for a bridal cap.

"...FROM THIS DAY FORWARD"

continued

Alternately: bouquets of huge anemones; red, pinkish white, purple-blue, light lavender. For an all-pink wedding, bright red anthuriums which can be flattened out and wired into a cascade bouquet. Gloriosa in chartreuse yellow and Chinese red could be wonderful with pale yellow or turquoise blue dresses. Natural rough straw baskets, piled with garden flowers—just right for an outdoor cotton-dress wedding. Or, for a wedding blending from almost-white-pink to pinky-mauve: wreaths and bouquets of double ranunculus in cerise pink, red, white. Or, for a wedding all in the same shade of palest possible beige—yellow primroses. And for church *or* garden, white muslin dresses perhaps, with eyelet-embroidered aprons, and wreaths and bouquets of real roses in shades-of-pink. With these transparent or cotton dresses, a dull-finished slipper is best: silk crêpe, Shantung, linen. And gloves of muslin, organdie, piqué, or good plain cotton (hand-sewn for choice) add to the starched and freshly-laundered look. This year a bride might easily assemble her own and her bridesmaids' dresses out of separates: skirts, tops, aprons, stoles, and jackets of cotton material (an idea viewed with enthusiasm by bridesmaids on the grounds of future utility). For a second marriage, or the equivalent of the English Registry marriage, where one goes from a simple ceremony to a big reception, the dress and jacket is ideal. The dress, low-necked, or with a lace top; with a little tailored jacket, discreet enough for the streets, to be taken off for the reception. For a small or informal wedding: a slightly-longer-than-day-dress length in a stiff material. Piqué for instance, perhaps with an overdress or redingote of organdie or eyelet embroidery.

A not-so-formal
bridal dress, ankle-length,
with its own décolleté jacket.
In Bur-Mil rayon taffeta, $30.
By Maurer; Franklin Simon.

For the bride and her attendants, short,
short gloves
in white dotted Swiss.
$11; Bergdorf Goodman.

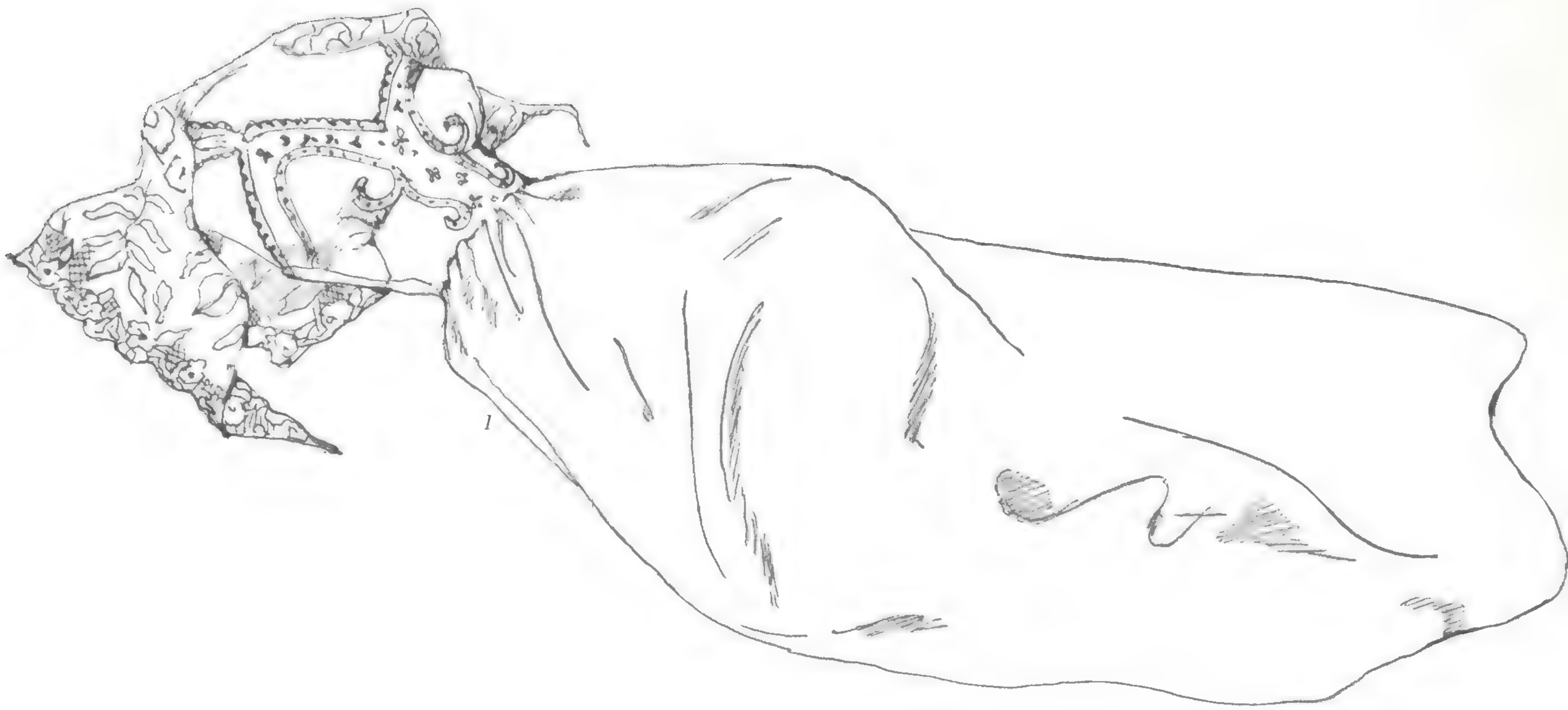
Crêpe de chine
opera pump
in white for the bride;
tinted, perhaps,
for the bridesmaids.
Henri Bendel.

New bridal tint: beige.
Left: Bridal dress and apron in palest beige organdie.
Bridesmaid's headdress: beige leghorn hat (backing an organdie bandeau like the bride's), tied with beige plaid ribbons.
By Jane Derby. To order at Bonwit Teller; Neiman-Marcus.

JOFFÉ

MR. AND MRS. THOMAS W. PHIPPS

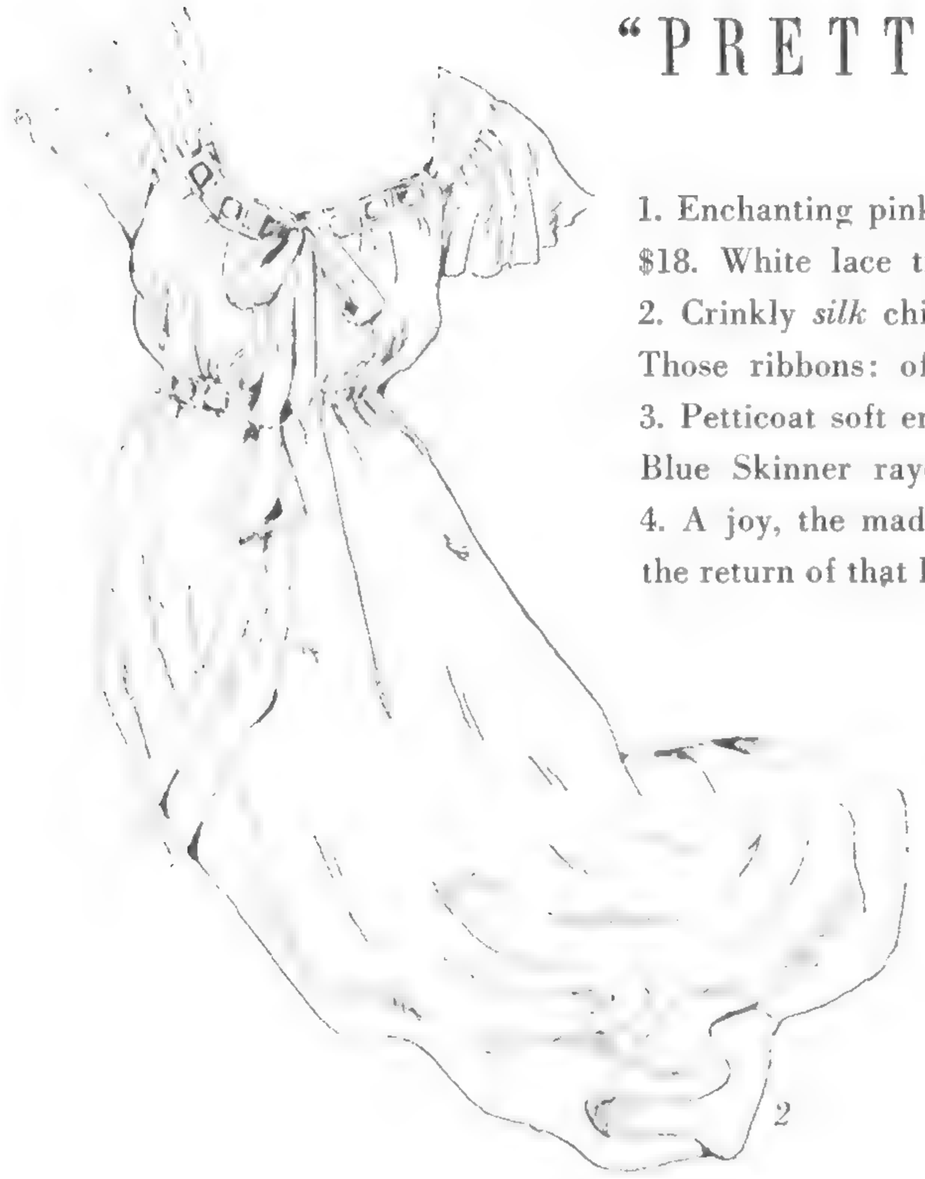
Mrs. Phipps, the former Mary Chesebro, wore, as many brides now do, a late-day costume. Hers, a navy-blue taffeta dress, a tiny hat of white straw with blue velvet ribbons.



1

"PRETTY ENOUGH FOR A BRIDE"

1. Enchanting pink batiste and lace nightdress, every stitch sewn by hand. By Kristina, $18. White lace triangle to wear as a stole, $25. Both, Bonwit Teller; Garfinckel's. 2. Crinkly *silk* chiffon (we hadn't seen it in years) in a wonderful, clear coral shade. Those ribbons: of chiffon. Nightdress, handmade by Yolande, $30. Franklin Simon. 3. Petticoat soft enough in fabric, small enough in sweep, to be worn with a slim skirt. Blue Skinner rayon crêpe, and lace. Hand-sewn by Parisian, $11. Franklin Simon. 4. A joy, the made-to-order chemise of sheer, sheer pink silk ninon and lace, marking the return of that lovely—and lasting—cloth to the lingerie world. From Elizabeth Arden.



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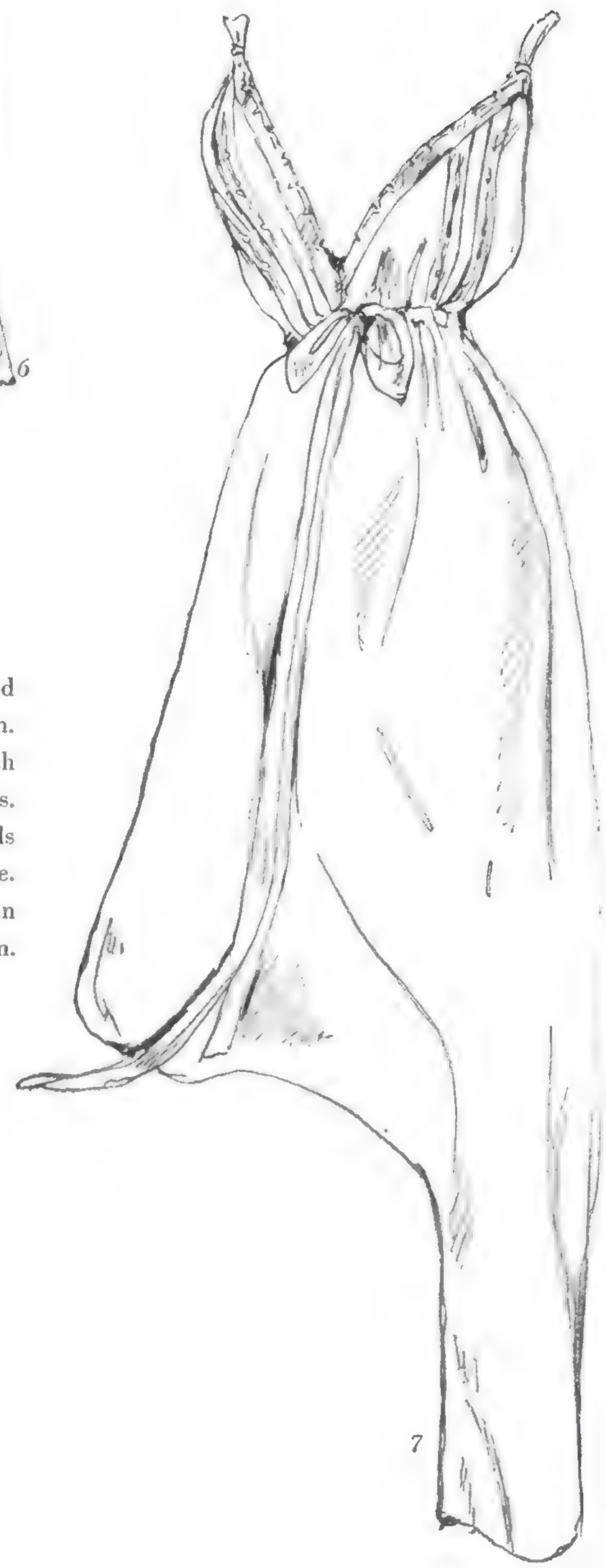
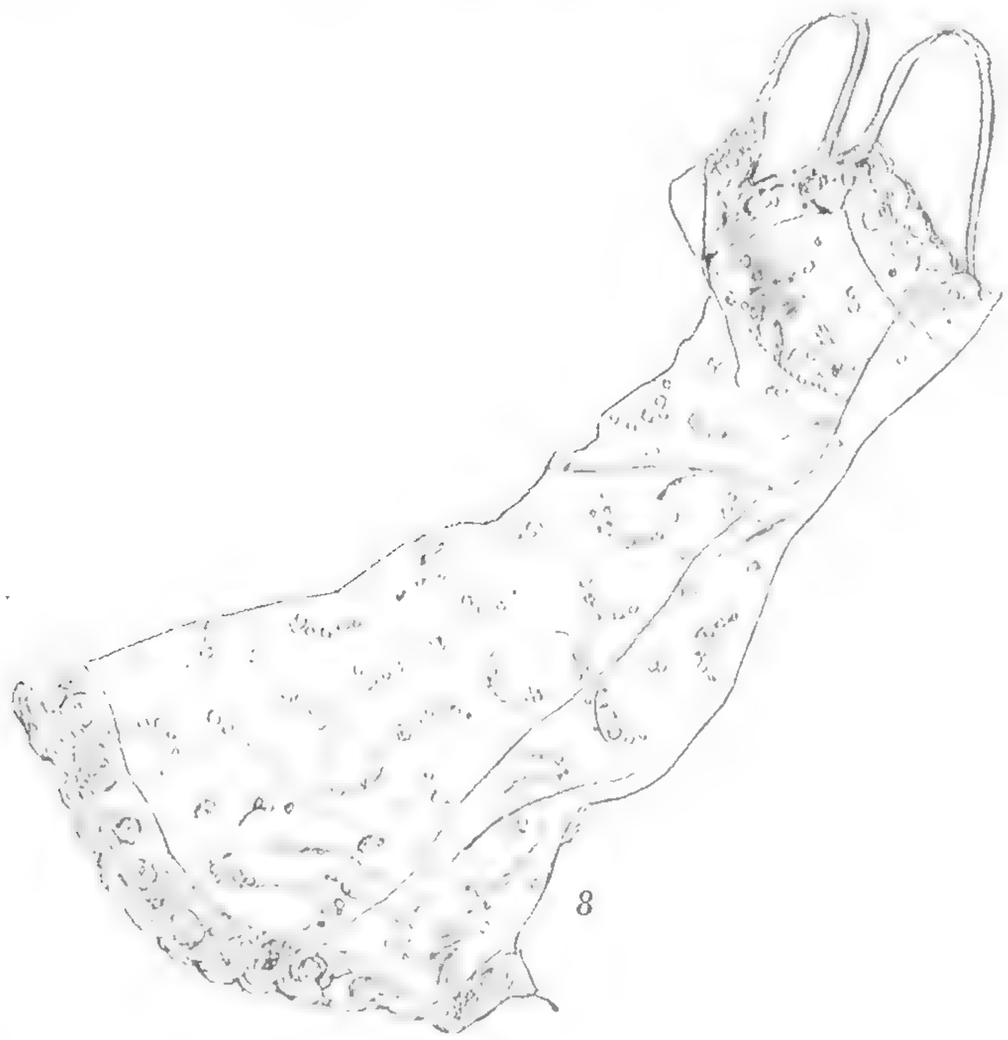


5. Blue silk crêpe pyjamas, the coat as lovingly detailed as a handmade blouse, and finished to be worn floating or not. By Kristina, about $35. Bonwit Teller; I. Magnin.
6. A particularly-trousseau thought: a slip of white silk crêpe with embroidered net which films the bodice and flutters at the hem. By Fischer, $30. Saks Fifth; Frost Bros.
7. One of the most becoming lines a woman can wear—the Empire line drawn in soft folds of pink silk crêpe, with satin ribbon, a flick of lace. By Iris, $20. Saks Fifth Avenue.
8. A handful of flowers printed across a slip of pink silk crêpe and lace. The cut, an almost perfect pattern—close midriff, easy-though-narrow skirt. $21. Elizabeth Arden.



FRANCES MCLAUGHLIN

MRS. SOLON KELLEY, III, another servantless young hostess, wearing a back-wrapped pinafore, which slips over a dinner dress, or goes village-marketing on its own; opens flat for ironing. Helen Cookman design, in Everfast cotton damask; Resloom wrinkle-resisting finish. $11; Lord & Taylor; Foley Bros.; Stix, Baer & Fuller.

THEY CHOOSE TO COOK

BY HELEN FORBES

If one reads the cookbooks of a few years ago one finds in the section dedicated to How to Run a House that the minimum requirement for this task seems to have been the General Maid. Nowadays the average young woman would rather be told how to run a house alone, or, at best, with the aid of a nurse for her small children. Her tasks and her life are the same as were those of her older sister or young aunt, but she lives a more active life, with no days off, and has a knack for entertaining frequently in the informal and friendly way of the day.

We live in a community much like others throughout the nation; in the country, yet within easy commuting distance of a large city. Most of our friends and neighbours live as we do: no cook or waitress; only the occasional cleaning woman to help with the ironing and heavy work. Some of the couples with tiny children have nurses, but once these children reach school age, the Sitter List is as closely guarded as a family heirloom and the nurse moves on.

The reason for these servantless houses is not always financial. In many cases it is a preference for the sense of independence that one feels in one's own house. There is no set time for meals, except the *(Continued on page 167)*

APRON ERA

You sew them yourself from anything, almost anything (that's part of their entertainment value). You put them on at the last minute to mix cocktails, fix flowers, to dine on the terrace, to look pretty . . . prettier. *Above, left,* striped cotton taffeta, gathered into a tight waistband, the hem turned inside out. *Above, right,* a series of aprons. Glazed cotton in narrow pleats; a starched half-circle above. *Left,* gathered apron, slit in panels (each side can be drawn back). *Right,* petticoat apron gathered from three yards of lacy curtain.

APRON ERA *continued*

The entertaining apron: four you might sew yourself, and one
(the pinafore apron on the opposite page)
that could be the wonder of your wardrobe,
the working apron so well cut that it passes for a dress.
Above, white piqué or linen cut in a circle;
sewn around it, bright bands of binding tape.
Checked cotton plastered with bias-cut pockets,
bias-cut cuffs at top and hem.
Left, a path of checked cotton sewn on plain cotton.
Right, a half-circle of chintz, one side drawn up.

HORST

MRS. JOHN AKIN of Brookville, Long Island, is a young mother and housekeeper; has a household staff of one, with whom she shares much of the work and the care of her two children. Here she wears a working pinafore (its name is Swirl), enough like a dress to go on village errands. (In Bates cocoa cotton, $9. Altman; Marshall Field; The Blum Store.)

VOILES, ET CETERA

Here, five young dresses on a growing idea: townish transparencies. *Above:* Star-print voile in green with a white background. Skirt, $13; shirt, $9; orange cotton sash, $4. In Wesley Simpson cotton voile Tebilized to give it crease resistance. From Bendel's Young-Timers; I. Magnin. *Right:* White rayon chiffon party dress, with slip, $30; Bonwit Teller. *Below, left:* Shirtwaist dress of cotton voile in a small, neat tie print, by Kenneth Tischler, $25; straw hat by Brandt, $13; both, Lord & Taylor. *Below, right:* Navy-blue organdie dress by Henry Rosenfeld, $18; Best's. *Opposite:* Dotted Swiss all-day dress in a this-summer colour scheme, brown with white, with deep-fold neckline, $13; leafy white piqué helmet by Madcaps, $7; Altman. Dress also, Hudson's; Bonwit Teller, Phila. The simulated pearl snowball earrings, by Coro, $2 plus tax; at Saks 34th.

DIANE AND ALLAN ARBUS

REGINALD BOARDMAN, JR.

at left, in an easy-going plaid—yellow, red, blue, for his well-cut shirt. Yellow slacks; the famous Palm Beach moccasin.

EDWARD QUINN

wearing walking shorts, and a run of chamois colours: scarf, corduroy pants, lisle socks, plaid shirt. Brown moccasins.

JOCK McLEAN

above, en route to the Seminole for golf, in a handsome grey wool pullover, yellow slacks, none but the tasselled moccasin.

CAPTAIN ALASTAIR MACKINTOSH

at left, and a lesson-of-a-shirt, a Hawaiian pattern well under control, in pale blue on white. White slacks; pied moccasins.

BRYSON PAINE

seen twice—*above*, in a fine, refreshing orange shirt that speaks for itself; and *right*, in a gingham shirt, canary yellow slacks. And any time, the moccasin.

J. GORDON DOUGLAS

wearing a hound's-tooth checked tweed coat, white linen slacks, yellow mesh shirt, and (surprise!) the moccasin-with-tassel. . . .

GURNEE MUNN

and one prize from his spectacular collection of Hawaiian shirts; orange, with chocolate slacks, and the stamp: the moccasin.

SUMMER PREVIEW: PALM BEACH DATELINE

Two themes: more colour than ever, and a tradition-breaking shoe—are, on the basis of what we have seen in Palm Beach, practically the whole sunny future of men's resort clothes. For it is as true of men's sports clothes as it is of women's, that as Palm Beach goes, so go the next summer's beach fashions from the Hamptons to the Monterey Peninsula. And so—with photographic evidence—we report a new wave of colour in men's out-of-doors clothes; see men of all ages, all waistlines, looking casual and comfortable in colour, lots of colour. There are

MIEHLMANN

sun-baked red, canary yellow, chocolate slacks paired off with bright shirts. There are Hawaiian patterns, more seriously designed than those known purely for clown-value. There is a change in the way loud shirts are worn; now, tails are tucked in neatly. And there is a shoe to start a whole new line of thinking in men's shoes—an *interesting* shoe made on a moccasin last with a flip leather tassel, worn by six out of seven men seen here.

WATER CLOTHES: BLACK AND WHITE

Chalk white and seal black . . . a series of bathing suits chosen clearly for complexion reasons. Against a glowing sun-tan or a deliberate *un*-tan, either lights the skin; and each cuts a clean silhouette. *Above:* Glistening seal-black suit poured over the figure. Celanese rayon jersey and rubber are moulded together with a will—a light but firm one. Carolyn Schnurer design, $13. Best's; A. Harris. *Below:* Two whites, one crinkled, for a rayon, cotton, and elastic suit with sound foundations all the way down the line—a branch of a corset house produced it. By SeaMolds, $13. Oppenheim Collins. *Opposite:* A new kind of beach prettiness: a salt-white suit with softly-turned bodice, a delicately-scalloped border. Of Celanese rayon sharkskin; by Bestlyne, $15. Saks Fifth; Hutzler's; Garfinckel's.

WATER CLOTHES: BLACK AND WHITE

Above: The unerring line, the maillot, in white rayon jersey—shirred for fit with Lastex. By Sacony, $13. At Franklin Simon. *Left:* A good long thigh line, a softness about the bosom. White Lonsdale cotton piqué; by Mildred Orrick, $15. Bloomingdale's. *Below:* Petal-shaped suit carefully constructed; easy skirt. Black Lonsdale cotton piqué, by Tina Leser, $35. Bergdorf Goodman. *Opposite:* Superb new suit, new idea: two pieces that act as one. White Celanese rayon sharkskin, dark binding. By Frances Sider, $23. At Bergdorf Goodman; Neiman-Marcus; Wm. H. Block.

OUT OF THE WATER: IN THE SUN

Four ways to go about sunning, about the sand: two designed to draw sun, two to limit it or provide warmth when the sun doesn't. *Above:* Red bandana shirt, $9; over poplin shorts and printed bra, $13. By Carolyn Schnurer. Henri Bendel; D. H. Holmes. *Below left:* Silk foulard handkerchief wired as a bra, $9. White cotton piqué shorts, $15. By Claire McCardell. Lord & Taylor. *Below right:* Small clothes, sun clothes, and entirely of white terry cloth. Peel of pants, bra, by Gantner, $4. Arnold Constable. *Opposite:* Wonderful cardigan sweat shirt; of cotton, by Shepherd, $4. Bloomingdale's; Frost Bros.; The May Co., L. A.

COFFIN

ALL-WHITE ALL-COTTON

Vogue Designs for Dressmaking

White on the rise in summer fashion. Cotton, too. Here, three all-white dresses, to make or have made in three different cottons, to surround with all-white accessories. *Left:* Organdie late-day dress with tucked bib, skirt; worn, perhaps, with a big hat (and an eye to the bride's bouquet), for a small garden wedding. Vogue Design Number 6720. *Above, left:* Madras shirtwaist dress with current news in its long-line slimness, its hip pockets, its crisp bow of organdie. Vogue Design No. 6722 in cotton madras. *Above, right:* Voile, news again, here in a cool-and-covered dress with vertical tucks just below the waist. Vogue Design No. 6765 in cotton voile. (Back views and sizes, on page 177.)

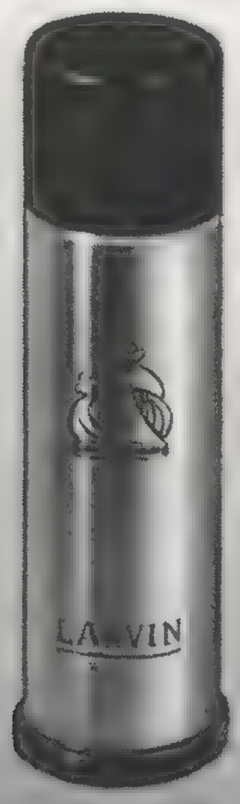
BALKIN

A VERY FINE FACE POWDER

WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

You can take it with you!



...in a purse-size golden flacon

ARPEGE $3.

RUMEUR $3.

PRETEXTE $2.50

MY SIN $2.25

SCANDAL $2.25

plus fed. tax

LANVIN

the best Paris has to offer

LANVIN PARFUMS INC., 767 FIFTH AVE., N. Y. 22

DISCOVERIES IN BEAUTY

Feather-light balm for your hands is Elizabeth Arden's Hand Lotion. Fragrant, creamy bid for a kid-gloved finish. Best's has it.

One very refreshing way to summer-grooming would be with Dana's Sweet Escape—a cologne, anti-perspirant, deodorant that splashes on easily, is lasting. Altman.

Liplife, as you probably know, is a creamy foundation for your lipstick—holds it smoothly for a long, long time. The news: it now has its pink-toned version. Altman.

Spring fragrance—flower fragrance. Alexandra de Markoff's delicate, pastel-like toilet water called Virgin Flower—gentle accessory for spring and summer. Altman.

MIEHLMANN

Something new to pamper the scalp: Venida's Hair Tone, silky cream-in-tube that contains hormones (to do for the scalp what hormone creams do for the face). From Stern's.

Your face is the outer expression of you

Your face glows! Your clean, clean skin feels like velvet —when you care for it this rewarding Pond's way.

Help it, then, to show you always at your best

Don't hamper the warm, real Inner-Self that is *You* with an Outer-Self that looks humdrum, dull.

Your Face is the You that others see first. Do help it to express You—at your very best. *Immaculate face creamings* can be an indispensable friend to your skin's loveliness. *Always* at bedtime (for day cleansings, too) do this "Outside-Inside" Face Treatment with Pond's Cold Cream. *This is the way:*

Hot Stimulation—splash face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face. This will soften and sweep dirt and make-up from pore openings. Tissue off well.

Cream Rinse—swirl on a second Pond's creaming. This *rinses* off last traces of dirt, leaves skin lubricated, *immaculate*. Tissue off.

Cold Stimulation—a tonic cold water splash.

Pond's "Outside-Inside" Face Treatment literally acts on both sides of your skin. *From the Outside*—Pond's Cold Cream softens and sweeps away surface dirt and make-up as you massage. *From the Inside*—every step of this rewarding treatment stimulates beauty-giving circulation.

It's *not vanity* to realize the lovely possibilities of your face. Look lovely and you tell every one who sees you what a delightful person you are. The real *Inner You* is brought closer to others.

(*left*)
Mrs. George Jay Gould, Jr....
Her face sends you a lovely challenge—makes *you* want to be lovelier! Her exquisite complexion shows she gives it lovely care—she uses Pond's!

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Her face tells you with its sparkle and beauty the charming story of her charming self! Her flower-fresh complexion has a beautifully cared-for look—she uses Pond's!

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"Creamy" Lipstick by Coty
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Modess ....because

CONSCIENCE OF A NATION

(Continued from page 114)

officials are, therefore, justified in acting as though the rules of individual conscience did not apply to questions of State. The pages of recorded history are littered with the wrecks of great societies which have fallen into this fatuous and fatal fallacy.

Man is no more immune from the rule of what we call natural or divine law when he acts in the aggregate than when he acts as a solitary individual. If Canute is so foolish as to ignore the rising tide, he will get his feet wet and be ultimately drowned—if he persists in his folly—even though he has a crown on his head and can compel others to sit and be drowned with him. So will a Parliament, a Gestapo, or a Politburo of Canutes. The salvation of human beings, associated or otherwise, depends on their observing, not trying to ignore or browbeat, the laws of the universe. It depends, in other words, on the tactile whiskers of the living human conscience! Treat them—in the name of a rigid bureaucratic uniformity or of a totalitarian ideology—as though they did not exist, and the inexorable retribution of God follows as surely as night follows day. Nothing can avert that unpalatable judgment except a timely return—if time remains—to a course that observes these laws.

MOVEMENT TOWARDS SOCIALISM

Today in England we are stressing the importance of organized society and tending to minimize the importance of the individual. In spite of—or, perhaps, because of—my conservative instincts, there is much in that tendency of which I approve and with which I sympathize. The movement towards what we call Socialism originated a century or more ago in a revulsion of human conscience against the conscienceless acts of powerful individuals and groups of individuals acting in supposed self-interest on a rigid and arithmetical theory of commercial profit-making.

Because they acted without conscience—and therefore, taking the long view, without prudence—that misused power has been taken from them and vested in the organized community. But the safety, happiness, and progress of human society will be as much endangered if the officers of the community base their acts on rigid rules, or on abstract notions of State right overriding human conscience as it was when private and all-powerful capitalists did so.

Social disaster will follow just as swiftly and surely, indeed more so, since there was always some appeal in acts prompted by private conscience against the abuses of private unconscience, while against the unconscience of an all-powerful State there is no appeal at all. No Howard or Wilberforce could challenge the abuses of the dungeons and concentration camps in National-Socialist Germany. None can challenge them in Marxist-Socialist Russia.

RULES OF CONSCIENCE

We are still a long way in England from Nazi Germany or Soviet Russia. We did not fight the Battle of Britain or endure the Blitz and the long Atlantic blockade in vain. But in our present over-rigid State practice we are on the gentle decline of a perilous slope that after a time tilts—and tilts very suddenly—into a precipice where the dictates of the individual conscience are ignored altogether. If once the State starts to act as though the rules of individual conscience do not apply to it, it will not only endanger its own ultimate safety, but debase the currency of the individual national conscience on which in the last resort all our national greatness and all our well-being depends.

[EDITOR'S NOTE: *Arthur Bryant, the distinguished English historian, has had a prolific career, writing history, naval history, and literary biography. Among his books are* Years of Endurance *and* Years of Victory, *covering the Napoleonic Wars, the first two of a trilogy now being completed with* The Age of Elegance, *which covers 1812 to 1840. Three volumes of his* Samuel Pepys *have been published, with a final one still forthcoming. During World War II, he lectured to all three services, still speaks at Staff Colleges, and is now writing the official naval history of World War II for the Admiralty. His activities include the Chairmanship of the Educational Council of Ashridge, the leading residential college for adult education in good citizenship, and civilian membership on the Army Education Advisory Board. In 1935 he held the Watson Chair in American History Lectures at London University.*]

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CLOWNS

(Continued from page 113)

they are only human, and, consequently, silly.

Most of my friends were furiously indignant when I suggested that there could be women clowns. The idea was preposterous; the clown was a man and might, if he chose, dress as a woman, but only briefly, and to make a point. Perhaps the clown should be a man because, although he is allowed to retain a vast human dignity, he must be deprived of all human rights so that he is a valiant small figure at the very broadest part of universal experience, with an emotional aspect so unself-conscious that it can become personal to every member of his audience. His emotion *must* be impersonal—and impersonality is not a feminine characteristic.

THE NECESSITY OF CLOWNS

If I had wondered whether any man might be a clown, a second glance at my clown-loving friends—one trying to show how funny it was that a man in enormous gloves should try to play a toy violin, another futilely trying to reproduce an irresistibly funny walk, a third explaining, in a voice shrill with giggling, the mechanics of a droll face or a funny turn of the head—would have convinced me that the gift of real humour is a rare thing, to be administered judiciously and guarded carefully against imitation. "Some people *have* to take life seriously," our neighbour with the coal business told me earnestly. "If they didn't, then there wouldn't need to be clowns at all."

What belongs to a clown, then? What, aside from the fact that he is born a clown and can never be anything else, are the essential things he must have to set up in business? A man can't just start out, apparently, with a funny face and a conviction that he is the local lowest common denominator, and expect to make people laugh and cry; there are certain unchangeable factors on which any informed audience insists.

First of all, your clown must *look* like a clown. He must wear a distinctive dress. It may be the traditional clown costume, or some variation of it, or even, like Charlie Chaplin, a completely individual dress of his own. But it must be two things—constant and functional. Charlie Chaplin's shoes are a familiar example of the costume that looks always, and still is, an essential part of the act; they are distinctive, peculiarly adapted to him from the traditional clown costume, and they are the irresistible factor in his walk—without the shoes, there could not possibly be the Chaplin walk. Similarly, Grock's lack of make-up was an identifying characteristic, since it was unusual for that type of clown at that time to be without a heavy coat of whitewash, but Grock's singularly expressive face was, without make-up, one of his most eloquent assets.

Another thing which seems to be very important for all clowns, not even excepting the Indian ceremonial clown, is that he must be acting extemporaneously, or at least *seem* to be acting extemporaneously. No one will follow a clown who shows plainly that he has spent labourious hours perfecting some slight knack, or indicates by attaching any importance to it that the tiny trick of the hand is a product of endless practice. The clown, reacting universally to overwhelming provocation, must react immediately, impulsively, inevitably, as any of us might; he must not have a carefully prepared plan of action, since any one of us can have *that*.

CLOWNS VERSUS COMEDIANS

Moreover, let him keep quiet, please. He may fall, climb, roll, dance, grimace, smash furniture, or do any number of idiotic and completely satisfying things, but he must, above all, do them without chattering at us. Perhaps this is our deep-seated distrust of the spoken word coming out again; if the clown talks, he is vulnerable, like the rest of us, to reasoning, to argument, to correction, to the endless verbal tidal wave that has engulfed us. Also, if the clown is properly personal enough to his audience, his actions and his gestures are meaningful, more than any words can be. The breathlessness in a movie audience when it seems that perhaps Harpo Marx is going to speak at last is as much fear as it is expectation; it is the terror lest the clown weaken for the one moment that would lose him his invulnerability. Charlie Chaplin, speaking, has become a comedian, which is another thing altogether from a clown.

Everyone, by the way, who mentioned Grock to me added one important fact, which stayed with them past all meaning in the word *clown* itself; it was so important that it set Grock as the spirit of invulnerability on a very pinnacle of greatness. "He never came to America," they said dreamily. "He was asked to come many times, but he never came. He said he had enough money, and he didn't want any more."

There was a clown, that Grock, with an unbelievable depth of human sympathy; the man who had enough money, and didn't want any more.

I wonder, then, what a clown might say about people. "They wear a distinctive dress," he might say, "usually copied from other people. They seem to be futilely resisting a complexity of life far too great for them, they never *seem* to have any rational motive for their behaviour. And they're so pathetic they make you cry, but above all—" and here, if he were a true clown, there would be an exaggerated gesture of despair—"they're unbelievably, irresistibly funny."

[EDITOR'S NOTE: *Shirley Jackson is the talented author of the new book of short stories,* The Lottery, *just published by Farrar, Straus. Born in California, she now lives in North Bennington, Vermont, with her three young children and her husband, Stanley Edgar Hyman, who wrote* The Armed Vision.]

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THE FRATELLINIS

(Photograph on page 112)

BY ODEN AND OLIVIA MEEKER

Replace the explosion of the atomic bomb with the explosion of laughter.
—FRANÇOIS FRATELLINI

To honour François Fratellini at a cocktail party on his seventieth birthday most of important Paris gathered in the ring of the Cirque Médrano, where once more François and his brother are playing their classic and wonderful games—The Bullfight, The Flea's Funeral, or The Firemen and The Hat Which Burns.

Perhaps more people have laughed at the Fratellinis than at anyone on the boards today. They have a hatful of medals showered on them by clown-loving governments, and in 1923 received the laurels of the Comédie Française. In a ten-year run at the Médrano, they originated a new routine each week—a truly staggering flow of comic invention. In addition to their usual chores they have played both Molière (*Le Médecin Volant*) and Christmas pantomime at the London Hippodrome, and in 1920 appeared at the Comédie Champs-Elysées in a divertissement of Jean Cocteau's, called "Le Bœuf sur le Toit," with dialogue by Cocteau, décor by Raoul Dufy and music by Darius Milhaud. Recently they have become the heroes of a French kiddies' comic book.

Both Albert and François live in the middle-class suburb of Le Perreux in comfortable and slightly unkempt houses with big yards and wrought-iron fences. There is a small flowered enamel plaque on Albert's fence that says "*Petit Parc des Roses—Défense d'Entrer—Chiens Méchants.*" These are small, clownish dogs, alert and cheerful, and hams at heart.

FAMILY MEN

The Fratellinis are family men. Ten of them now live at Le Perreux, and eleven of the second generation (a comedy tumbling act called the Craddocks) are touring the United States. Jeanette, François' nine-year-old granddaughter, is now playing the rear of a comic horse in the bullfight number.

Until Paul's death in 1940, the Fratellinis were three. In performance there came first Paul, as M. le Notaire, an egg-bald provincial petty official, full of bourgeois dignity, dressed in outsize wing collar, a white vest, rusty frock coat, and chimney-pot hat. (Now M. le Notaire is played by a clown named Jerrity, an adopted or associate Fratellini who looks like one of the diplomats from the Joos Ballet's "The Green Table.")

Albert is the fall guy, a child-like villain whose transparent schemes inevitably come to ruin. He rejoices in a horse-blanket plaid suit, a battered high-crown derby, a bulbous red nose which lights up, a grease-paint grin over half his face, and astonished eyebrows like enormous inverted U's. He wears great thin floppy shoes like spatulas, or sometimes gargantuan bare red feet with spreading toes.

François is a small and elegant Pierrot in whiteface with red lips and ears and curly black eyebrows over shoe-button eyes. He wears gold ballet slippers on his tiny feet and white silk stockings on well-turned calves of which he is inordinately proud. He is lively and graceful in his black velvet clown rompers traced with a rhinestone spiderweb and he is continually upsetting the dignity of Paul and plaguing the uncouth Albert.

FANTASTIC VEHICLE

The art of the Fratellinis stems from the *commedia dell'arte*, but like the great Grock and Grimaldi, the Fratellinis have made it a fantastic vehicle all their own. They use few props, and their jokes are infinite variations on a few simple themes, delivered with miraculous charm and energy and sudden subtle pace changes. The mad internal logic in everything they do is akin to the terrifying directness of a small child. Their frequent violence is also child-like, and always without malice. If they are violent, it is only because the situation has become so desperate that nothing else will suffice. A violent bop with an exploding mallet, a kick in the baggy seat of the *pitre's* pants, a satisfying blast on an automobile horn, and their anger has vanished.

To the perfection of their act the Fratellinis contribute sixty-odd years of circus experience, and a circus ancestry. Their father Gustav Fratellini ran away with the circus when he was eight, and eventually became one of Europe's greatest clowns. Their mother was an equestrienne, and Albert, as the legs of a giant egg, missed his first cue at the age of four. Both Albert and François are vehement in their denunciation of contemporary clown training: "The circus was our academy, our Opéra. Now they only learn to do one act. But first you must learn to do everything else. After all, one must have a certain age, a certain experience to be a clown."

The Fratellinis learned Russian, French, German, and English, as well as a working knowledge of most other European languages, including a few phrases of Hungarian. Among themselves they speak Italian. They learned to ring Swiss bells, and play the guitar, mandolin, bass viol, cornet, concertina, accordion, jazz whistle, and the Flexatone, a kind of small portable musical saw invented by François. They became acrobats and jugglers and equestrians, and learned to perform on the trapeze, ladder, and tightrope. François made a name as a jockey and at the turn of the century was considered one of the world's foremost aerialists.

These are the Fratellinis' vintage years. Their tiny dressing room is filled nightly with admirers,

(Continued on page 165)

NOTES ON PARAGUAY

(Continued from page 106)

antest things about such a trip is the privilege of discussing every lap of the journey with the pilot.

After flying downstream for a quarter of an hour, the pilots began signalling to each other again, and turned upstream. "Just as I thought," said our pilot, and this gave us great confidence, "we were going the wrong way . . ." In half an hour we were back on our route, but it was plain that we were not going to reach Asunción on Saturday. It was seven hours since we had left Buenos Aires. We needed to refuel. "And," added our pilot, "I'd hate to try a night landing in Asunción. They have no lights and I don't like to come in by flares." It seemed the part of prudence to spend the night in one of the frontier towns. We reached Asunción on Sunday. Natalicio had already taken the oath of office, and was on his way to the cathedral to hear a "Te Deum." I clapped on a silk hat and joined the procession. Natalicio sat in a gilded chair, and the Archbishop was officiating before the most beautiful solid silver altar I have ever laid my eyes on.

A WIDE SAVANNAH

Asunción is a small city. The Paraguayans say it has a population of 250,000; I would say 200,000. It is situated on a bluff overlooking the Paraguay River, and before it lies a wide savannah. It has the charm of those cities of the tropics that shimmer in the blue fire of a pitiless sun. Technically, Asunción is in the temperate zone, but though it was their winter in August, it was very hot. The people get up very early. I had told a friend I wanted to visit the market.

"Are you an early riser?" he asked.

"Yes, indeed. I can be ready by eight."

"By that time the market is closing."

The maids get up to do their marketing at four o'clock, and that is the students' reveille hour. Public buildings open at six. At noon everything closes down, and the whole city takes to the hammock. The prescribed six or eight hours of work have been done.

One finds an occasional eight-story building in Asunción, but it hardly breaks the even line of low houses. The streets of Asunción are among the most beautiful in the world. They run between a double row of orange trees which, heavy with golden fruit, recall the garlands Luca della Robbia painted. If Luca della Robbia had designed a city it would have been like Asunción. As one walks along the streets at certain hours of the day the fragrance of the orange blossoms is almost overpowering.

It was the votes of the *colorados* that elected Natalicio to the presidency. The *colorados* is the party of the people, the farmer, the worker, the little man of Paraguay. They venerate the memory of Solano López,

(Continued on page 166)

THE FRATELLINIS

(Continued from page 164)

drunks, friends, friends of friends, and friends of friends of friends, and people who just happened to be passing by. Balding gentlemen with mustachios keep telling François they first came to see him when they were three years old. Everybody laughs and hugs everybody else, cracks jokes in Italian, recalls the good old days and the funnier Fratellini inventions of the past few decades. With a cigarette in his mouth François wanders around in a mandarin silk robe, winking with pride as he exhibits snapshots of his sons, the Craddocks. Jerrity gravely inserts a cartridge in an exploding mallet.

Hanging from the walls all around are costumes, a giant diaper pin, the keys of Paradise, boxing gloves, a musty stuffed cloth rat, a tuba, a football helmet studded with sleigh bells, and a great papier-mâché spider with strings for legs, dusty and broken. A basin of water heats on a tiny electric stove in front of the mirror, and within easy reach hang three false noses on a string. In a corner are cardboard dogs mixed with guitars and trombones, and everywhere are heaps and piles and bundles of props. There are fright wigs whose hair stands on end, which spin around like a rotary whisk, which light up, grow balloon bumps, squirt water, and turn from black to white. There are costumes sparkling with eight pounds of sequins apiece, all sewn on by the clowns' wives, who know exactly how to cut a too-big vest or a pair of pants whose seat falls out at strategic moments.

The last time we saw them Albert was dabbing alcohol on a skinned nose, scratched cheeks, and a great wound in his head, suffered in a recent altercation with a truck.

"Well," said Albert, "we've been through the war, we've been through everything, and we're not dead yet. If you're dead, you're no good, finished. If you're not dead, good. I'm not dead."

Then he put on his brown corduroy coat and his beret and went home to Le Perreux.

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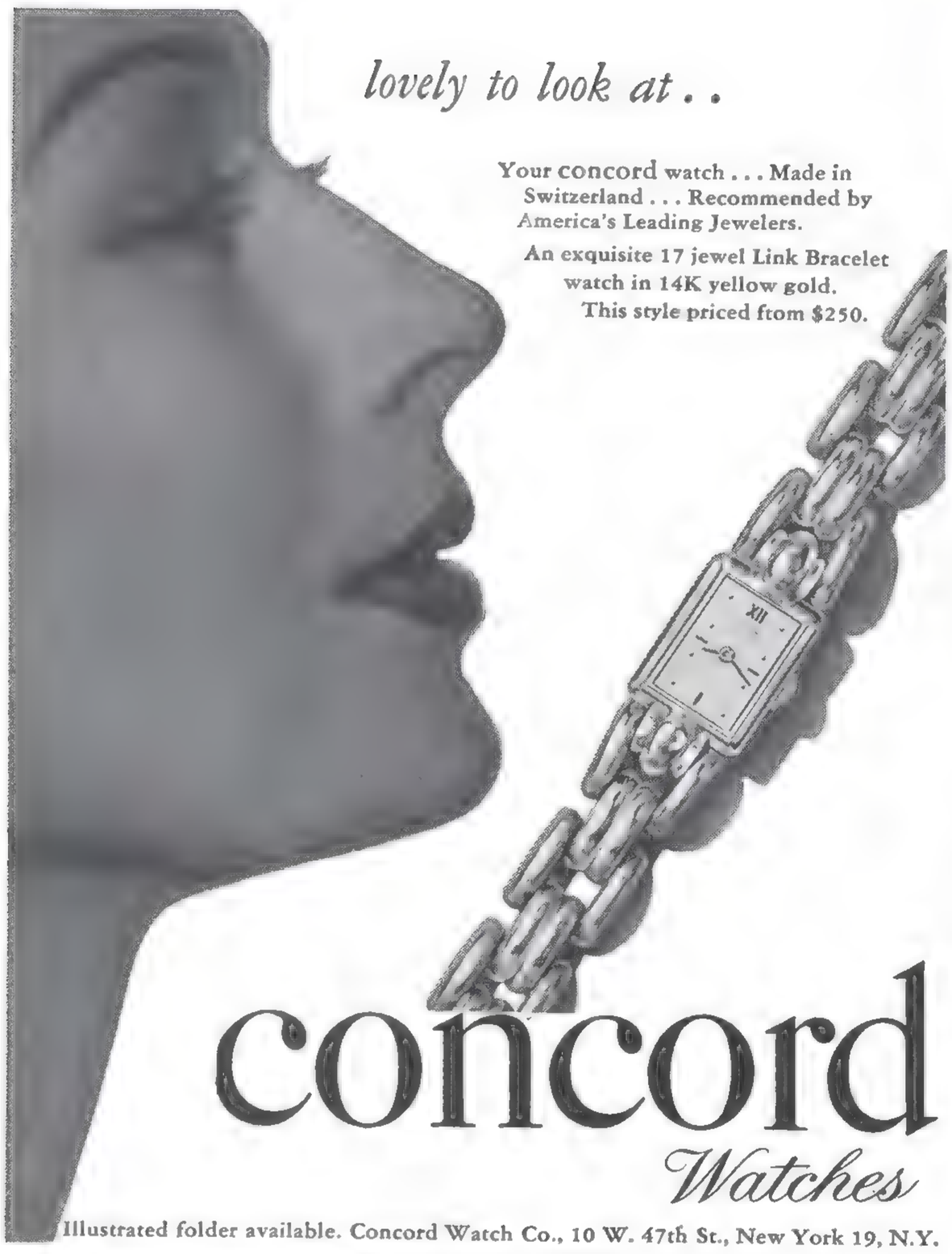

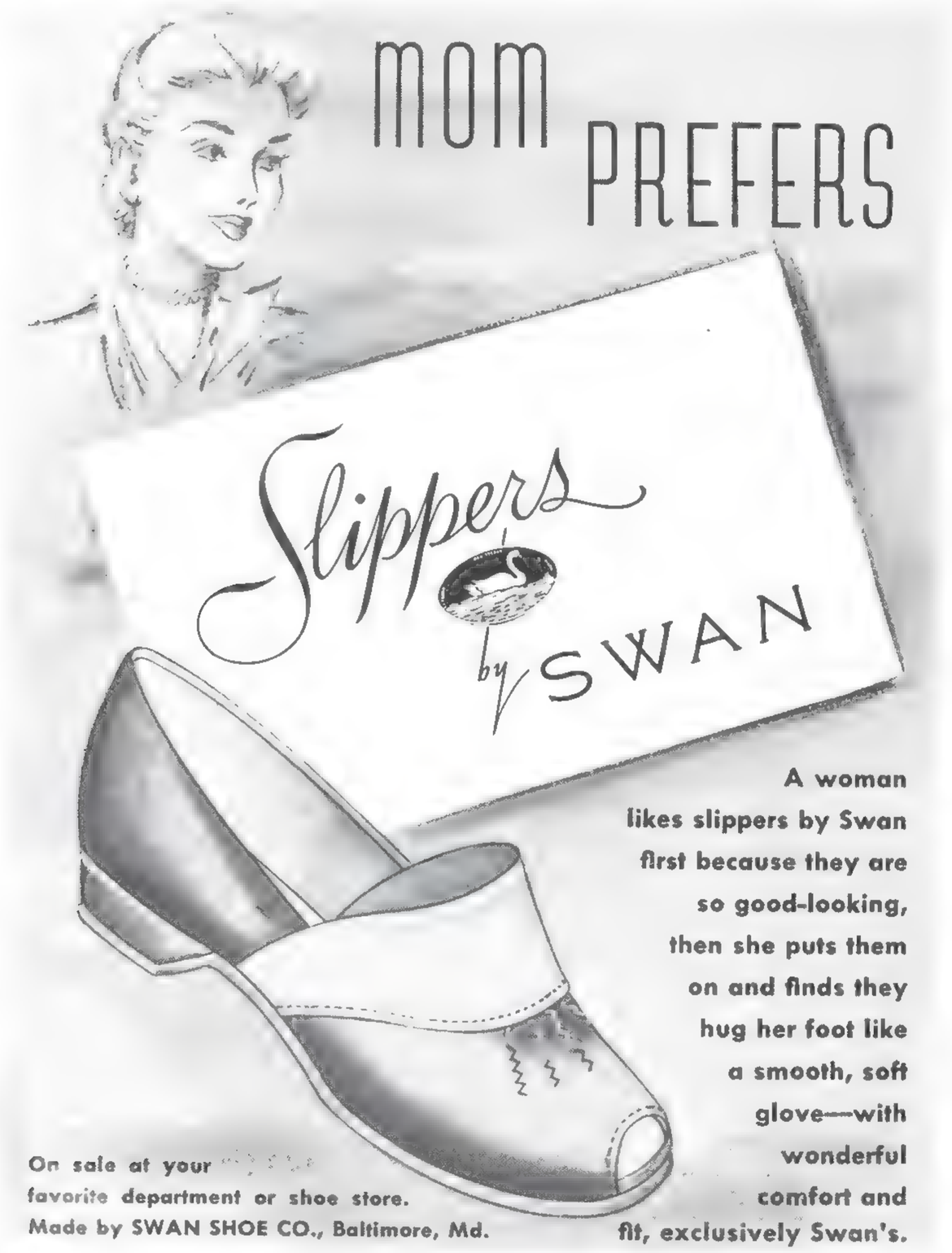

NOTES ON PARAGUAY

(Continued from page 165)

the dictator who brought back with him from one of his trips to Paris Madame Lynch, the Irish beauty, who became a figure of legend. The dictator and Madame were familiar sights on the battle front and at the field hospitals during the war with Brazil-Argentina-Uruguay. Solano López was cruel and tyrannical, but he so completely identified himself with his country and his people that death alone could loosen the grip of his hand on his sword hilt. The Paraguayan, brave to a fault, loves his land. He knows nothing of the sea, which is far away. He feels no pride in the growth of his cities. He is a man of the soil, who puts his heart and soul into the land, and leaves his bones there.

Natalicio is not yet fifty. He has spent a great part of his life in exile, in Buenos Aires and Paris, living the life of a student, writing, reading, publishing books. He has re-edited the works of the early historians of America. His book on the development of Paraguay is one of the most fascinating works that has been published in South America. But at the same time he is a man of the people, simple, unassuming, in whom his people see the symbol of their past and their hope for the future.

On the day of his inauguration I watched more than forty thousand country people march by in a festival of rejoicing because the candidate of the *colorados* had come to power. Many of them were women who had been travelling for three days, with food for the journey tied in a cloth hanging from their arm. For three hours they filed past in a steady procession. Three thousand gauchos headed the parade, their red ponchos hanging to their stirrups. The women wore red blouses, and all carried little red flags of tissue paper. The main street of Asunción looked like a billowing carpet of red carnations. The bands were playing the *colorado* polka, which is a military march. The women moved in a dance rhythm to the music. Mothers lifted their babies from their backs so the President could see them, and old men fixed the wavering sight of their dim eyes on the face of the leader of the *colorados.*

NO SPANISH FOR CAMPAIGNING

It was a mystery to me how Natalicio could have aroused such fervour among his people. But he had once said to me in Buenos Aires: "I express myself better in Guarani than in Spanish." Guarani is the living language of Paraguay. Everybody speaks Spanish but everybody speaks Guarani, too. Spanish is taught in the schools; the newspapers, the laws, the government decrees are in Spanish, but in the street, the market place, at home with the servants, the language is Guarani. And when in the electoral campaigns, a candidate really wants to reach the people, he talks Guarani.

One day I went with Natalicio to a camp of the gauchos to visit one of their leaders who was sick. We found him in bed, covered with his red poncho. Some forty or fifty gauchos, who were saddling their horses to go to work, were in the corral. When Natalicio arrived they applauded him loudly and asked him to speak. He mounted to the platform where the village band played for the Saturday dances, and spoke for half an hour in Guarani, without using one word of Spanish. I watched the faces of these men, shrewd, intelligent, who greeted his words with bursts of laughter and applause, revealing that they were in complete accord with him, that they operated on the same wave length.

Natalicio's program was simple, and he had already put it to work: to give every farmer a small grant of land, to assemble groups of a hundred families in colonies, and put an agricultural expert at the head of each colony to teach them modern farming methods. He hoped in five years to settle twenty thousand families. If he had done this Natalicio's government would have carried out the best five-year plan that could be devised for South America.

Señora de González is a person in her own right. She studied philosophy in Buenos Aires and later at Columbia University, and has completed the requirements for a Ph.D. One day a member of the diplomatic corps in Ascunción, who had just met her, sat beside her at an official dinner. In the course of the conversation he made a passing allusion to Homer. Señora González went on to comment on the finer points of Greek poetry, supporting her statements with quotations from the originals. The Ambassador, himself a distinguished man of letters, said to me later:

"I have never met a woman who could talk on such matters with such ability and naturalness. I felt abashed."

Before I left I wanted to see the village women. I went to the town that has the reputation of making the best *ñanduti.* The Guarani name of "cobweb cloth" is most fitting, for *ñanduti* is finer than the most delicate laces of Bruges or Venice. When a woman goes to Mass wearing her scarf of *ñanduti* it is as though she had the shadow of a shadow over her hair. We went to the home of some women who were famous for their work. They were expecting us and had prepared a welcome in our honour. Musicians were seated in the patio, and on a homemade harp an old man was playing the Paraguayan polkas while the others accompanied him on the guitar. The women showed us the frames, shaped like a drum head, on which they work their lace. It takes a year to finish a tablecloth. One almost fears to touch the work of their magic needles. And these same slim brown hands are the ones which, when the need arises, can hold back an army with bottles and fingernails. [*Translation by Harriet de Onìs.*]

THEY CHOOSE TO COOK

(Continued from page 140)

children's; no long faces over the arrival of last-minute guests. Also, it is pleasant not to have one's privacy infringed upon during breakfast and dinner—just the family, a close unit whose members work together and in most cases have a lot of fun.

I would like to say that I have a foolproof system for running a servantless house, but I haven't. No set system of certain work on certain days seems possible in a life such as ours. The unforeseen is always coming up. A charity meeting in town, a trip to the dentist, the arrival of an out-of-town friend, a neighbour's illness which changes the school car-pool schedule or calls for some home nursing, and so forth. We don't lead routine lives, but we do lead busy ones, full of interests outside as well as in the house. The only common concession to routine is the laundry on Mondays and cleaning the silver on Fridays. All our houses must be run to satisfy the needs and tastes of both adults and children—especially when the children are over twelve. If this attitude prevails there seems to be a sense of pride in the house, as well as a teamwork which lightens the houseworking task of any parent while at the same time giving an invaluable experience to the children.

In our case, all four of us like dogs, so we have three of them. I take care of them during the week, the children cope week ends and holidays. All four of us like having people around for meals—so we all pitch in and help whoever is doing the entertaining. By this I mean that, when the adult members of the family entertain, the children help with such things as setting the table, peeling vegetables, making canapes, clearing the living room of glasses and ash trays when we go in to dinner. In turn when the children entertain little is expected of them and everything is done to insure that theirs is a pleasant place to come to.

Our greatest advantage, other than the already mentioned pride and teamwork, is the fact that ours is a new house, full of every available aid to housekeeping: dishwasher, disposal unit, washing machine, ironer, deep freeze, and finally a stove that because of its many timing devices practically cooks for me. I also have endless counter space so that when I am preparing for a dinner party, I can put out all the necessary dishes.

Week ends are naturally our busiest days. There is rarely a week end that we don't have eight or twelve for dinner or Sunday luncheon, when we have been known to have as many as 29.

Also, living as we do within a convenient distance of Boston, on a pond, and having a tennis court, our unexpected daytime entertaining is

(Continued on page 168)

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THEY CHOOSE TO COOK

(Continued from page 167)

far more taxing to imagination, store cupboard, and deep freeze than are the planned dinners. In winter we skate on the pond or ski on a nearby hill. This is followed by tea and drinks for the adults and hot cocoa or Coca Cola accompanied by masses of homemade Toll House cookies or gingerbread for the children. In summer it's tennis, or sailing on the pond, sometimes swimming, and the same satisfying of thirsts and appetites.

For every type of planned entertaining I try to have everything prepared in advance so as to eliminate hostess-scurrying when the guests have arrived. This even applies to as much washing up as can be done in the kitchen, so that if people should walk in after dinner there is no visible mess. In the case of a large dinner, the soup is ready and on a burner which has been turned down as low as possible (an electric stove and Revereware make this easier; otherwise use a double boiler).

The rolls, already buttered, stay hot in the deep well cooker. Plates and platters are also kept warm while vegetables in their casseroles are either in the oven or on a low burner. The table is set so that I need only light the candles and pour the water. Occasionally I will hire a waitress to come in just in time to perform these last-minute tasks and to clean up afterwards. If not, however, the cleaning up is done after the guests have left.

Living in the country does not tend to make people punctual, so it is wisest to have a meat course that can not be overcooked. A *bœuf à la mode* will not spoil in a warm oven, neither will curried chicken, chicken cacciatore, or any number of delicious casserole dishes made with beef, veal, chicken, or duck. It is also a good idea to avoid meats that need constant basting, gravies, or any sauces that have to be made at the so-called last minute and really take at least ten to produce. I also steer clear of vegetables that turn brown when oversteamed, and use the casserole variety almost exclusively. Baked carrots are delicious, as are little canned French peas simmering slowly in butter with a few cut-up onions and covered by a large lettuce leaf.

We are not great dessert eaters, so our meals are usually finished off with some sort of fruit. Applesauce folded into heavy whipped cream, coated with grated chocolate and thoroughly chilled is an example.

When our guests seem ready to eat, I go to the kitchen and while the soup is coming to the boiling point I re-check all seasoning and place everything on a copper burner in the dining room. Hot plates, serving forks and spoons are in readiness. Soup is served, the candles lit, and dinner announced. When the soup plates have been cleared, all serving is done from the sideboard either by my husband or by a few of the men.

After dinner I usually have two coffee trays—one for the ladies and the other for my husband to pour in the library. This makes it possible for everyone to have all the coffee he wants without having to pass the coffeepot from one room to another.

Although I have described a seated dinner, there are a great many buffet luncheons and dinners given, and one eats on one's lap or a tiny table. Mrs. Frederick H. Brooke, Jr., of Dover, entertains frequently in this manner. Often she asks friends to come for cocktails and stay on for supper. One of the most successful of these parties followed the Harvard-Yale football game last fall. Friends from Providence and points south stopped in on their way home from various post-game parties. As people arrived and left at all hours, the meal had to be easy to keep warm, yet nourishing. She served large bowls of haddock chowder from a tureen placed on a burner on the sideboard. On the dining-room table there were cold ham, turkey, and several varieties of cheese, a mixed green salad and a choice of hot French garlic bread, thin slices of buttered ice-box rye bread, rolls, and crackers. Large cups of hot coffee and some little cakes made up dessert. As everyone helped himself, only one person was needed in the kitchen to keep up with the dishwashing and replenish the soup tureen when needed, yet at least thirty people were served.

Mr. and Mrs. Edward L. Francis live in what to many a New England sportsman will be well remembered as the Norfolk Hunt Club. Always the scene of gaiety and entertainment, it continues to play its rôle. The Francises and their three children take particular pleasure in having their friends, both young and older, out for Sunday luncheon. Mrs. Francis understands full well the impatience of the young appetites and the preference of the parents to sit around and relax over the pre-lunch cocktail. She therefore plans the hot part of her meal in two sets of casseroles. One she has ready at the appointed lunch hour and the other is not placed in the oven until her guests have arrived. A typical Sunday lunch menu would be baked ham, which can be kept warm yet not spoiled when the children have been given their helpings, sweet potato or macaroni casseroles, two kinds of salad, one mixed green and one chopped cucumber in a jellied tomato ring. For dessert, angel cake the centre of which is filled with whipped cream and served with a hot fudge sauce. The children clear their end of the table when through and leave everything clean and tidy for the adults' later meal. Mr. and Mrs. Francis also are apt to have people stay on through Sunday supper. For this meal there is often onion soup with toasted French bread and cheese on top, baked beans cooked with maple sugar, small white onions with whole cloves in them, dry mustard, and ketchup. A large plate of slices of cold meats and swiss cheese and fruit for dessert complete the meal.

Mr. and Mrs. Francis B. Richardson (she was Camilla Moss from

(Continued on page 171)

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THEY CHOOSE TO COOK

(Continued from page 168)

New York) live in a charming made-over dairy on Mr. Richardson senior's farm. Livestock of all kinds abound on the place, but the various varieties of geese are the most amusing to watch and delicious to eat later. Mrs. Richardson is very apt to serve goose for Sunday lunch accompanied by a casserole of string beans and mushrooms, and with raspberry ice for dessert. This she serves with sour cream and homemade brownies.

During the warmer months of the year several of us have set days during the week when four women will meet in the morning to play either golf or tennis. This is followed by a late luncheon, which is apt to consist of fillets of fish on spinach or hot open sandwiches of cheese, tomato and bacon, and a salad or a fruit dessert. Mrs. Francis sometimes treats her guests to a delicious moulded fish and rice dish.

And finally there are the various Sunday night chafing dish parties, when another couple is invited in for early supper and bridge or a favourite television program.

HADDOCK CHOWDER
(Serves 8)

Cook a good-sized haddock in a canning pressure cooker at 15 pounds pressure for 4 minutes or until meat can be removed from the bones. Remove fish and strain liquid back into cooker.

Dice 4 large potatoes, slice 4 onions, and cook in liquid under pressure for 15 minutes. Strain liquid again and add equivalent amount of evaporated milk to water in which both fish and vegetables have been cooked. There should be about 1 pint of liquid. Add 1 quart milk and all ingredients, seasoning to taste. Simmer slowly until ready to serve.

BŒUF AU VIN
(Serves 6)

2 pounds stew beef (lean)
½ pound mushrooms, dried Italian or fresh
6 carrots cut julienne
8 small white onions
Red wine
¼ teaspoonful each of sweet herbs like chervil, marjoram, rosemary, savoury

Brown meat, mushrooms, onions and carrots in heavy iron pan. Use enough butter to keep ingredients moist. Pour off any extra fat, leaving only basic sediment. Put pieces of meat, mushrooms, onions, and carrots in a casserole together with what you have left in the pan. Add one clove of garlic thoroughly crushed and a little bag of herbs. Pour red wine over the whole thing to cover. It may take 2 quarts. Cover the casserole and simmer until meat is very tender, about 3 or 4 hours. Thicken the gravy slightly before serving.

Mrs. Francis uses this next recipe frequently. It was originally published in *To the Queen's Taste:*

MOULDED FISH AND RICE
(Serves 5)

½ cupful rice
½ pound mushrooms
1 cupful heavy cream
Butter
2 hard-boiled eggs
1½ cupfuls flaked cooked haddock

Boil rice, peel and stem mushrooms, break the caps into small pieces and sauté in butter, using shallow pan of large surface. Add the cream, sliced eggs, rice, and fish. Simmer a few minutes and season with salt, pepper, and tabasco. When thick enough to hold its shape, mould in well-buttered fish mould. Keep warm in oven.

When Mrs. Francis' guests are ready to eat, she serves this dish with a tomato curry sauce.

Sauce

3 tablespoonfuls butter
3 tablespoonfuls flour
1 teaspoonful curry
1½ cupfuls strained tomato juice, fresh or canned
¼ cupful cream

I use this recipe for a hot fruit compote with a great deal of success:

FRUIT COMPOTE

1 jar black cherries
1 can sliced peaches
1 can apricots
Juice of one lemon
Juice of one orange

Arrange fruit in low Pyrex dish with lemon and orange juice. Fill dish with rest of juice from cans. Pour in 1 jigger of rum. Bake in the oven with cover on dish for 20 minutes. Serve with lightly whipped cream with rum in it.

MRS. RICHARDSON'S BROWNIES

2 squares Baker's chocolate
1 cupful sugar
½ cupful shortening
2 eggs
1 cupful chopped walnuts
1 teaspoonful vanilla

Put chocolate, sugar, and shortening on stove; melt, stir, and let cool. Break eggs (don't beat), mix well. Add chopped walnuts, vanilla, and bake in greased pan for 25 minutes in 350° oven.

STRING BEANS EN CASSEROLE

Instead of a cream sauce, use a can of condensed mushroom soup with 2 tablespoonfuls sherry or dry white wine to mix with string beans. Cover with grated cheese and place under the broiler for a few minutes before serving.

TARRAGON AND MAYONNAISE SAUCE

1 pint mayonnaise
½ teaspoonful dry mustard
1 teaspoonful dried tarragon
1 tablespoonful sour cream
Salt

Mix all ingredients in the top of a double boiler and heat until very warm. Do not cook.

FRESH FILLETS ON SPINACH
(Serves 6)

Place 2 packages of cooked spinach (preferably chopped or puréed) on bottom of oblong low Pyrex dish. Arrange raw fillets of flounder or haddock on top. Cover with cream sauce and sprinkle liberally with grated cheese. Bake in moderate oven for about ½ hour or until cheese is golden brown. (I served this to 29 at a Sunday lunch.)

MRS. JOHN LOWELL LYMAN'S RECIPE FOR SWISS CHEESE FONDUE

Grate 2 pounds of Gruyere cheese and place in casserole or chafing dish over very hot flame with 2 tumblers of white wine. (The casserole should first be generously rubbed with garlic.) Bring this mixture to a slow boil, stirring continuously. When it starts to bubble, add 1 teaspoonful of flour mixed with water (about 1 tablespoonful). Stir in 2 jiggers of Kirsch. Keep the mixture hot and serve with French bread.

In increasing or decreasing this recipe, allow 1 tumblerful of wine and 1 jigger of Kirsch per pound of cheese. Also remember that a little of this dish goes a long way.

STUFFING FOR GOOSE

Soak half a loaf of bread with water or milk. Boil the liver, gizzard, and heart of the goose together. When cooked, put them, and a small onion, through the ment chopper. Put everything with the bread. Add seasoning—2 tablespoonfuls of poultry seasoning, salt, pepper, and 1 teaspoonful of Worcestershire sauce: also enough melted butter or margarine—then stuff bird. In roasting the goose, use salt pork, 5 or 6 slices, not too thin, *or* bacon fat (but salt pork is better). Roast 2 hours in oven, 350°. Baste every 15 minutes.

[EDITOR'S NOTE: Mrs. Alexander C. Forbes, the author of this article, now lives in Needham, Massachusetts, a pleasant community in the Boston periphery. She is the mother of a young daughter and a younger son; is the daughter of the late Warren Delano Robbins, one-time United States Minister to Canada, and Mrs. Robbins, who lives in Washington.]

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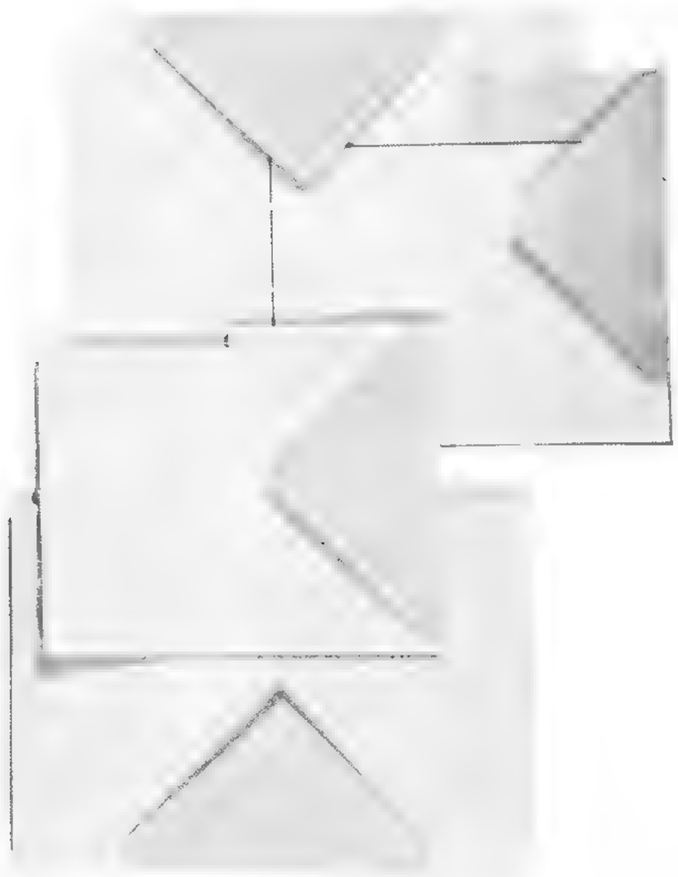

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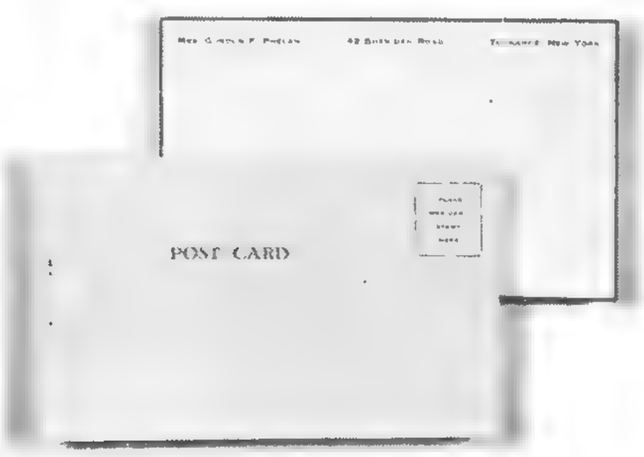

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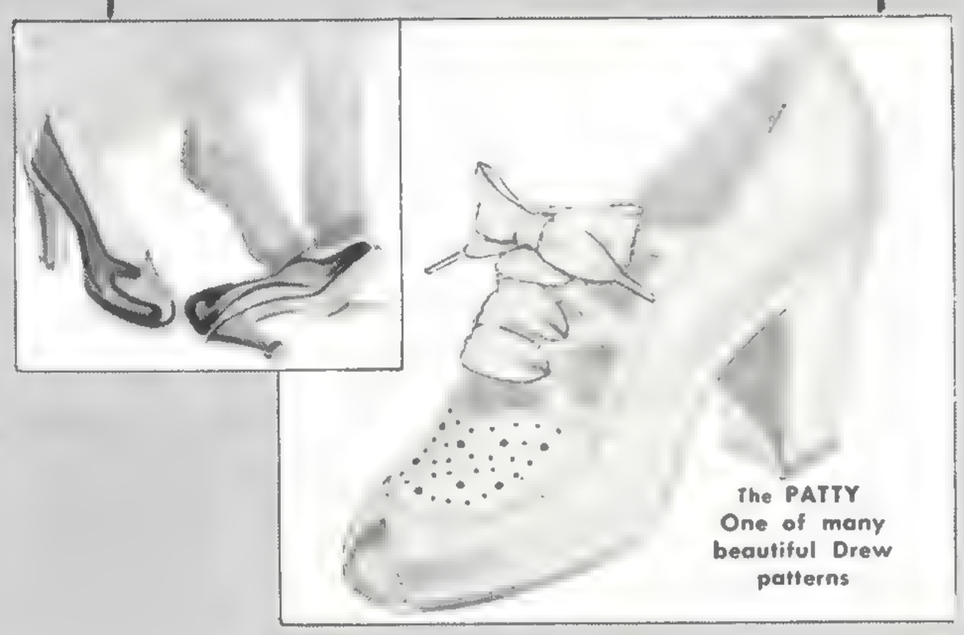

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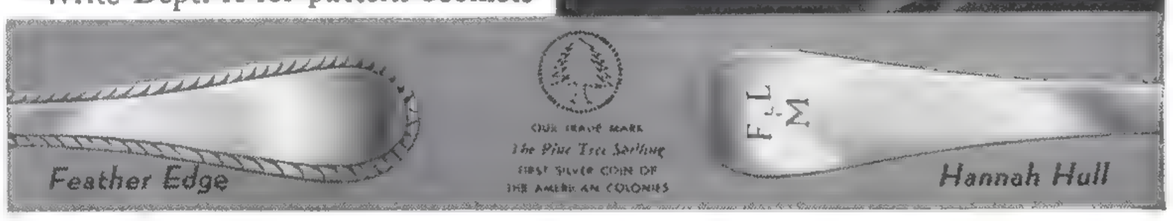

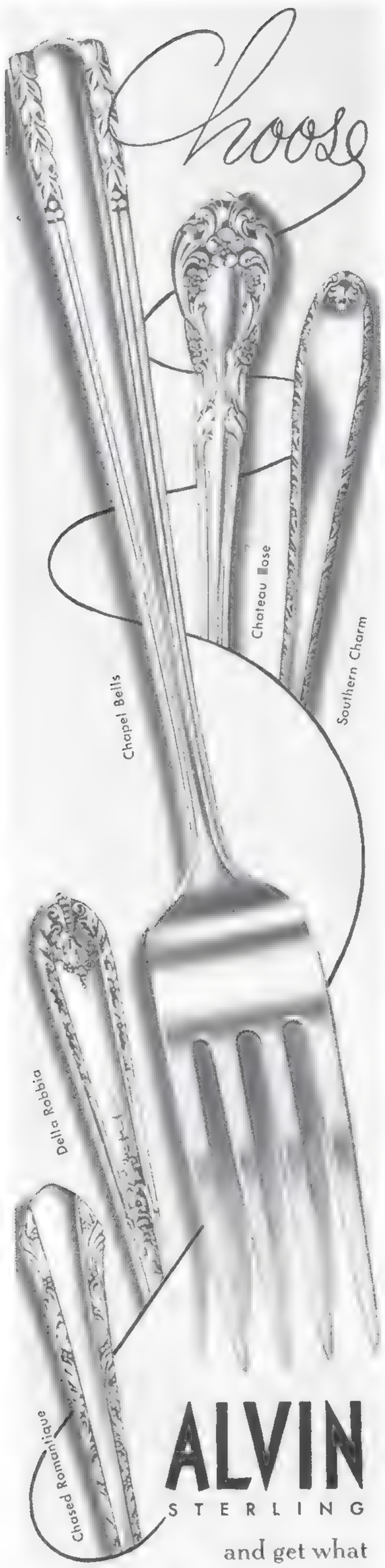

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FLAT SILVER MINIMUM

THE following list of minimum silver requirements, taken from *Vogue's Book of Etiquette*, is based on the assumption of a household of two, in which no more than two guests will be entertained at the dining-room table. If dinner parties of six or eight people are part of the new household's plan, the list will, of course, need to be increased.

8 teaspoons. (A double number of teaspoons is suggested because they are among the most useful pieces of silver.)

4 dessertspoons.

4 large, oval-bowled soupspoons. If one plans to serve soup at dinnertime in wide-mouthed modern bowls and not in plates, one would buy four extra dessertspoons, instead of these soupspoons.

4 demitasse spoons.

1 gravy ladle.

4 serving spoons. Very big oval-bowled soupspoons can be used as serving spoons, so these two categories can to some extent be interchanged. Every hostess, however, needs at least four spoons, and four forks, too, that can be set aside for serving—one for the meat dish; one for each vegetable dish; and one for the dessert. Or, one for the first course, if it is not soup; one for the meat platter, which in this case will hold the potatoes also; one for the vegetable dish; and one for the dessert.

4 dessert or luncheon forks.

4 dinner forks.

4 serving forks. If the large forks are a good size, they can be used as serving forks (see the note concerning serving spoons directly above).

4 dinner knives (steel bladed).

4 luncheon knives.

4 butter knives.

BOOKLETS ABOUT SILVERWARE

THE booklets listed here are published by silversmiths themselves to give you, in convenient form, information about the use and care of sterling silver.

Entertaining the Sterling Way, an indexed booklet that includes photographs of table settings; ideas for entertaining; advice on silver care; 10c in the United States; 40c elsewhere. The Gorham Company, Providence, Rhode Island.

How to Plan Your Wedding and Your Silver includes pages for a record of the wedding, a pre-wedding preparations schedule, diagrams for the placing of the bridal party, and guests at the wedding and reception, space for listing presents, a sheet of numbered stickers for them. 15c, from Towle Manufacturing Company, Newburyport, Mass.

The Modern Hostess Set, just published, deals with minimum silverware requirements, suggests the multiple uses of specific pieces, gives diagrams and photographs of place settings; 25c, from Frank Smith Silver Company, Gardner, Mass.

Daily Pleasure in Sterling includes menus, photographs of tables set for various occasions, diagrams of place settings. *Beauty Moods in Silver* is a history of Wallace silver patterns; 25c for the two booklets from R. Wallace & Sons Mfg. Co., Wallingford, Conn.

How To Be a Successful Hostess is a booklet which offers suggestions for successful party giving and notes on linen and glassware as well as information about silver requirements and care: 10c, from Reed & Barton, Taunton, Mass.

Sterling for Gracious Living contains illustrations of place settings showing Lunt patterns, ideas for engraving. Will be sent on request, without charge, from Lunt, Greenfield, Massachusetts.

The Enjoyment of Sterling gives a list of basic silver needs, lists the double-duty uses of hollowware, shows photographs and diagrams of place settings; 10c, from International Silver Co., Meriden, Conn.

ONE-ROOM ELEGANCE

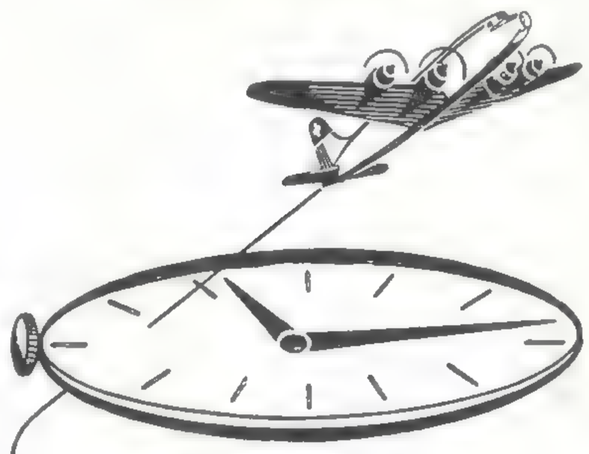
(Continued from page 132)

DETAILS of the table setting shown at the top of page 132: Spode dinner plates in "Shanghai" pattern, $79 a dozen. Candelabrum in silver plate, $135 a pair, tax included. Both, from Plummer's.

Circular tablecloth of white Irish linen, 36" in diameter, and napkins embroidered in light blue. By Abouchar, with six napkins, $27.50; Altman.

Crystal glasses with teardrop stems: the goblets, $135 a dozen; the wineglasses, $120 a dozen. Crystal salt dish with sterling silver spoon and crystal pepper shaker with sterling silver top; $41.50 including tax. Crystal cigarette urn, $12.50. Crystal ash tray, $7.50. All, Steuben Glass.

Low-bowl arrangement of ivy and white freesia; Judith's Garden. (Detail of the new flatware silver pattern on opposite page.)



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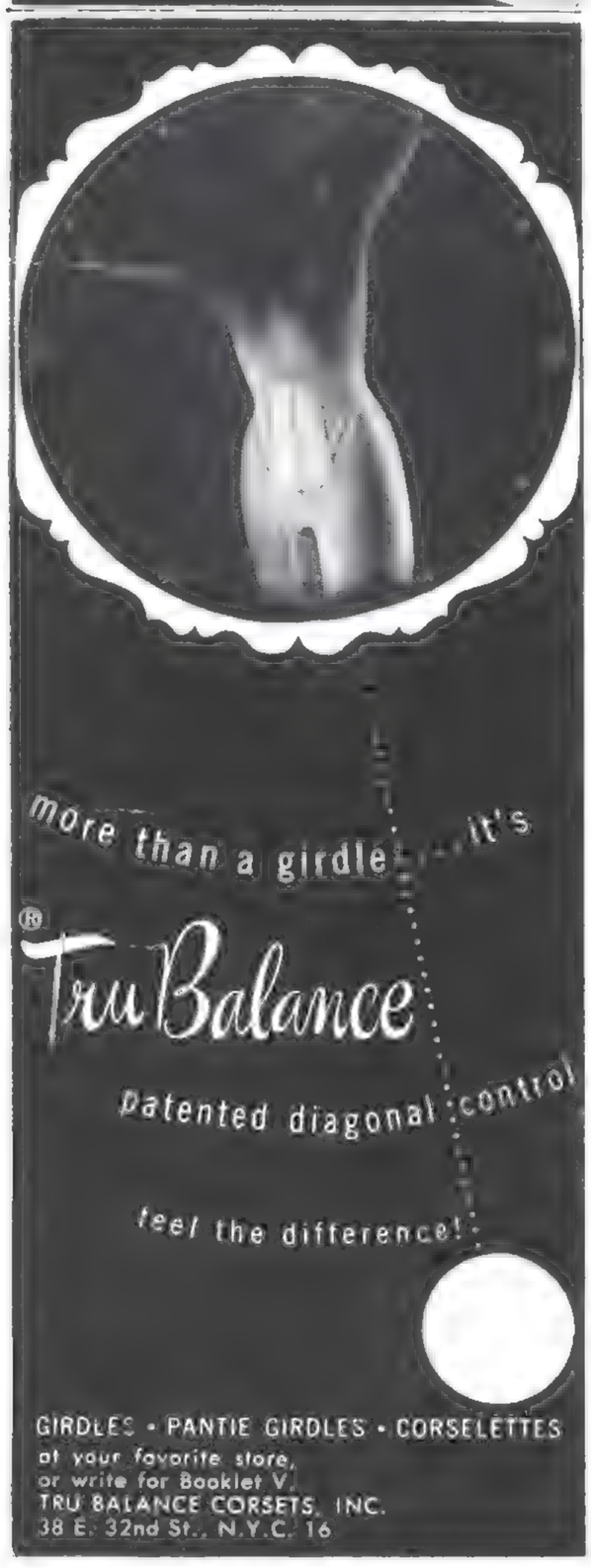

NEW FLATWARE PATTERN

Life-size photograph of the sterling silver dinner knife shown in the "One-room elegance" table setting on page 132. This new pattern, called "Burgundy," inspired by French designs, is simplified enough to fit into a contemporary setting, and is, of course, at home with period décor. By Reed & Barton, $31 for each six-piece dinner place setting, tax included; Macy's.

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JOE CARTER—BEST MAN

(Continued from page 133)

with him and they were going to put them at each man's plate. He also had the ushers' cigarette box for Bill.

Much to his surprise Bill was on time, looking very freshly scrubbed and beaming all over.

"Love?" Joe inquired, with a smile. "Or Martinis?"

Bill shot him a withering glance. "W-w-wait till it h-happens to you, old man, there's absolutely n-n-nothing like it."

Joe went off to check the dinner and the wines and the cigars (from Bill's father's special stock at his club). When he came back, he and Bill put the cuff links at each place and then the men started to arrive.

With the exception of Cynthia's father and Sawyer, Joe knew them all well, but as he hadn't seen some of them in over a year—the Ward brothers from Boston, David Trowbridge, who'd been farming in Maryland, Charley Clarke, who'd spent the last twelve months at the Embassy in Paris—there was, over the first couple of cocktails, a good deal of catching up to be done.

Eventually, dinner was served, and then Clive Winthrop started slowly to his feet, made a heavy, rather unfunny speech, and the toasts began. Several bottles of champagne later, the cuff links accepted by the ushers, the cigarette box accepted by Bill, the fireplace littered with broken glasses, Cynthia's father and the Ward brothers quite obviously in fine fettle, the party broke up.

The next day Joe had expected to be able to tie up the last minute arrangements, but at 8:45 his office called and said that an important client was arriving from Chicago and a series of all-day meetings had been arranged.

During time out for lunch Joe rushed over to Brooks and checked to make sure that the ushers' ties and gloves had been sent out, and he stopped by the florist's to order the carnations, one to be delivered the following morning to each usher.

Around five he called Bill and asked him if everything was under control. For the first time he thought he discerned a faint touch of nervousness in his answer. "F-f-fine, old man—what t-t-time will you be around in the m-m-morning?"

"Breakfast at nine," Joe said, "and lots of it. You may not be able to eat, but I will."

The next morning, carrying his top hat, his wedding clothes in a suitcase, Joe arrived at Bill's apartment. The door was opened by Tito, Bill's Filipino houseboy. He was smiling happily and there was a big flower in his buttonhole.

"Happy wedding day, Mr. Carter," he said, taking Joe's case.

"Yes, Tito," Joe said. "Mr. Prince up yet?"

At that moment Bill appeared in a blue polka-dot dressing gown. "N-n-not a cloud in the s-sky," he said, "and I've just ch-checked the weather bureau and it's going t-t-to be like that all d-d-day."

"Breakfast ready," Tito said.

Joe looked over at Bill. "Hungry?"

"N-n-no," Bill said, struggling with a smile. "Not very."

After breakfast Joe reminded Tito to see that Bill's wedding clothes were ready and also his "going away" clothes; then he asked Tito to unpack his own suit and if it needed it, to give it a light pressing.

"Already fixed, Mr. Carter," Tito said, obviously hurt.

"Thanks, Tito," Joe said, and went off to the living room where Bill was staring out of the window.

For the next few hours they played backgammon, gin rummy, did a little putting on the rug, and started a game of chess, but Bill's concentration was so bad Joe refused to go on.

"If I didn't know Cynthia," Joe said, "I'd think you were dreading this marriage. Stop shaking."

"Who's shaking?" Bill said, belligerently.

"Have a drink," Joe said. "A soothing milk punch—do you a world of good."

Around twelve-thirty Tito brought in a light omelette and a salad and a half bottle of champagne. Bill managed to get down a little of the food and finished half a glass of the wine. Joe was now beginning to

(Continued on page 178)

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 198 Spadina Avenue, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

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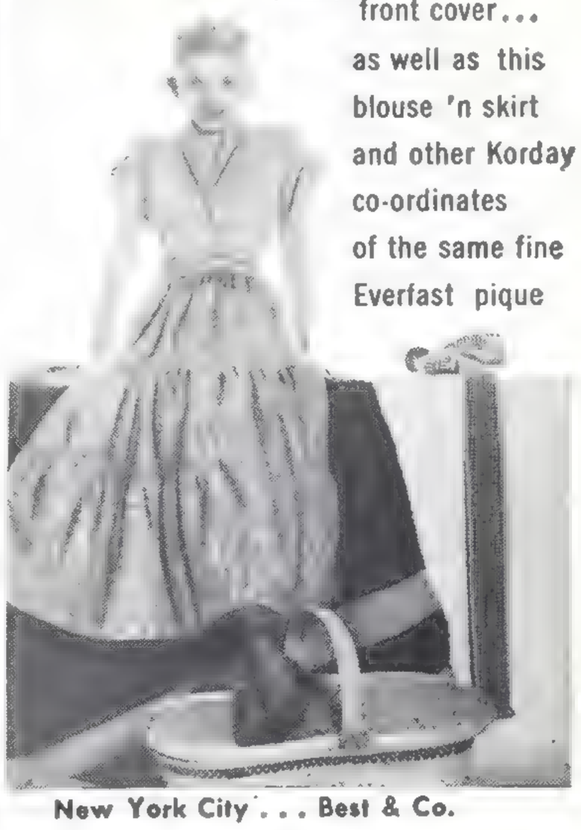
Here's where you'll find the EVERFAST dress by KORDAY you saw on the inside front cover... as well as this blouse 'n skirt and other Korday co-ordinates of the same fine Everfast pique



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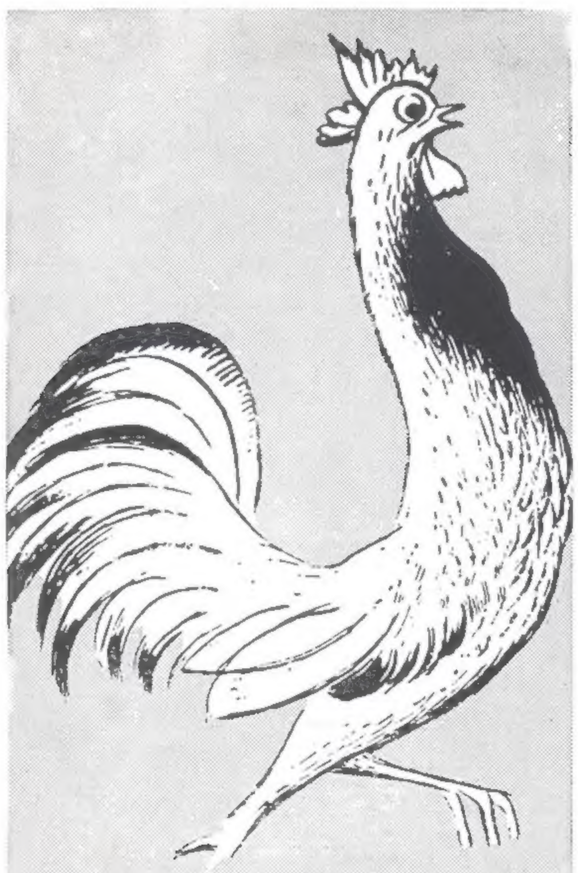

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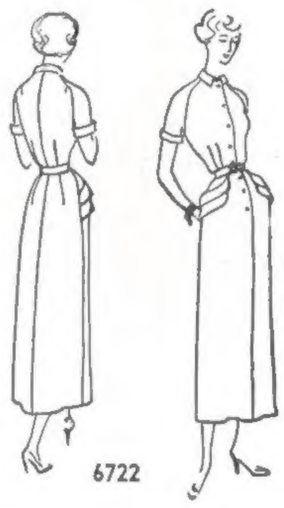
Other views of the madras dress, page 154. No. 6722, sizes 12 to 20 (30 to 38), 40. Size 16: 4⅛ yards of 35" material.



Other views of organdie dress on page 154. No. 6720, sizes 12 to 18 (30 to 36). For size 16: 5¼ yards of 35" material.

Other views of voile dress on page 154. No. 6765, in sizes 12 to 20 (30 to 38). For size 16: 3½ yards of 35" material.

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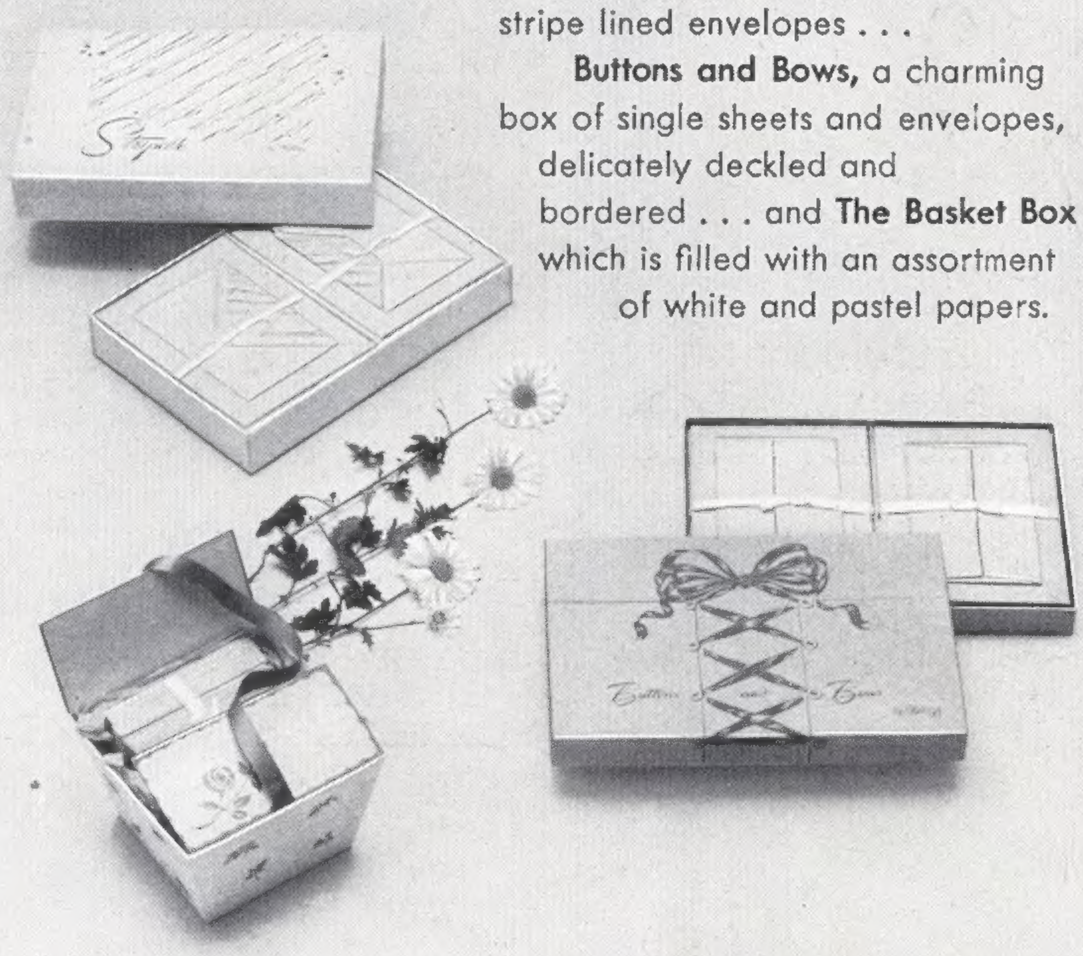

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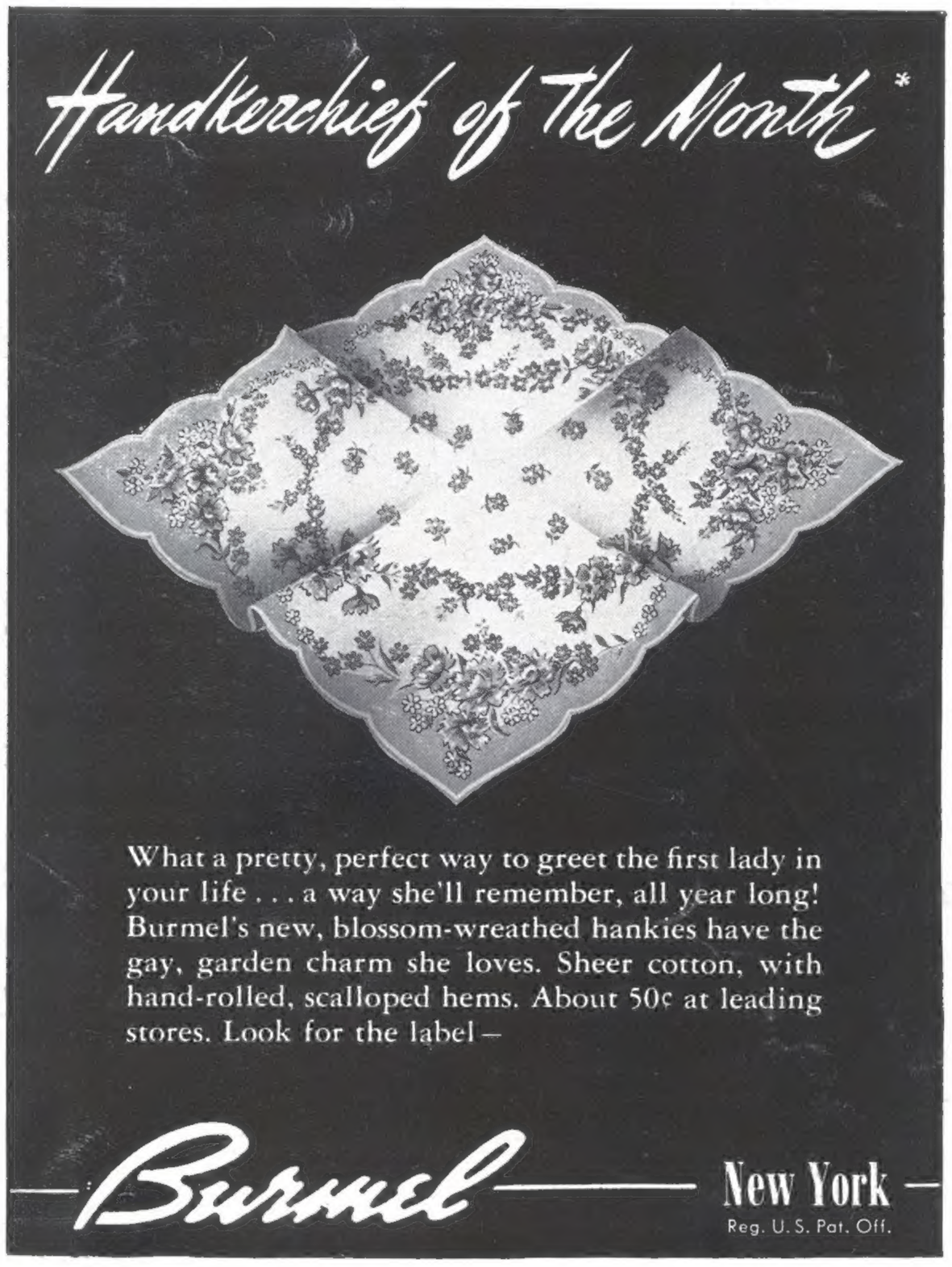

JOE CARTER —BEST MAN

(Continued from page 176)

get a little nervous himself. "Why don't you g-g-go and take a r-r-rest?" he said.

In the middle of the afternoon they both began to dress. Just before he took a shower Joe called the club and made sure that the car he'd ordered was on its way; then he telephoned each of the ushers in turn—just to be sure. All ties and gloves had arrived, and so had the carnations. Now, provided Bill didn't completely fall apart, all should be well.

Tito had their clothes neatly arranged. They were both wearing black cutaway coats, striped trousers, stiff white shirts, wing collars, and grey silk ascot ties, double-breasted white linen waistcoats, black lisle socks, white linen spats and plain black shoes—their soles darkened. There were lilies of the valley for the buttonholes. Two days before, Joe had arranged for Tito to go to the expert ascot tie-maker at Brooks and pick up a few pointers, and now that pre-planning was repaid.

When they were fully dressed Tito checked them over. While he was doing it Joe caught Bill's eye. "How about the ring?" he said. With a smug smile of satisfaction Bill took it out of his pocket and handed it over. Joe put it in his waistcoat pocket.

They had time for one glass of champagne each and then Tito came in to say that the car was at the door. Bill gave a couple of gulps, then he patted Tito on the back, picked up his top hat and started out. Before he followed, Joe made sure that Tito was clear about his instructions for Bill's luggage, to be checked on the plane at LaGuardia, his travelling clothes to be laid out in a dressing room at Cynthia's family's house where the reception was to be given.

When they arrived at the church, they went in the side entrance. There followed an empty period of standing around in the vestry and then, feeling strangely like an actor in a movie, Joe found himself following Bill into the church, to the steps of the chancel.

The clergyman was a jolly, beaming soul and he treated the service with just the perfect blend of kindness and solemnity. Bill, in some miraculous way, answered his questions without a trace of a stutter, Joe handed over the ring with a minimum of fumbling, and then, almost before it seemed to have started, the ceremony was over—the organ was playing the wedding march, and as Joe looked up all he could see was the backs of Cynthia and Bill—excitedly stiff, very close together—and the smiling faces of their friends as they watched them walking out.

IN MAY 15 VOGUE
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WORLD'S FAVORITE EYE MAKE-UP

ROUX *means lovelier haircolor!*

Hattie Carnegie Dress

Illustrated: No. 105¾ Golden Brown, one of the 24 lovely Roux shades.

YOUR HAIR, TOO, "lives in a fish bowl"—for there's no hiding its color. And because it *is* always on display, so many smart women have turned to Roux Oil Shampoo Tint treatments.

An exquisite cosmetic for your hair, Roux treats every visible strand—imparts lustrous sheen and highlights, changes the dull, faded look to exciting, *colorful* new beauty. And whether your purpose is to conceal unwanted, premature, visible gray—or to refresh your normal color—or to express your urge for a new shade you've always wanted but never had—you'll thrill to Roux's superbly *natural-looking* results! Better beauty salons everywhere feature Roux treatments: consult yours today.

ROUX **OIL SHAMPOO TINT**
COLORS • CONDITIONS • CLEANSES
Caution: use only as directed on label